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# SPEECH-MAKING

BY

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GEORGE WAHR, PUBLISHER

1918

ANN ARBOR, MICH.

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To

THOMAS CLARKSON TRUEBLOOD,

inspiring teacher and loyal friend, whose instruction opened to me the large educative values of courses in speech-making and oral interpretation of literature, and whose encouragement led me to teach in this important and gratifying field.

258593



## PREFACE

Some years ago it was my privilege to organize at the University of Michigan a course for the preparation and delivery of original speeches. It was the purpose of this course to give students frequent, high-grade practice in the preparation of speech-plans and in extemporaneous speaking from the platform. Students were assigned imaginary occasions and were allowed to choose their own subjects. Each student was required to submit, at least a week before his speech was due, a very carefully prepared plan, or brief, of what he expected to say. This was criticised and returned to him and if necessary was rewritten. He then made the speech from the platform without the use of notes, the one aim being to make an effective speech. These speeches were not to be written and memorized in a formal way, but were to be thoroughly thought out. They were not to be practice in mere talking, but were to be the persuasive presentation of interesting and vital ideas. Speakers were allowed from seven to ten minutes on the platform.

This course at once proved to be a most helpful one. It gave the student greater freedom to follow his own intellectual tastes and to express his own personal feelings than was possible in a course in debating, where only one side of a formal resolution was taken by the speaker. It gave him a chance to throw himself heart and soul into his speech by making him responsible for a whole message rather than for one side of an argument. Invaluable as a course in debat-

ing had proved itself, this course in speech-making went beyond debating, giving larger freedom in the selection of materials and in the use of all forms of discourse—narration and description as well as exposition and argument, and utilizing the imagination and the stronger emotions of the speaker as well as his reasoning faculties. This course also gave the student greater freedom than was found in the preparation of a formal oration such as is used in an oratorical contest,—greater freedom in the choice of a theme, in the methods of treating it, and in the ways of expressing it. It taught him to face the audience without notes, manuscript, or memorized words to restrain him, but with full information and a careful plan to reassure him, and to think and speak without hesitation, uncertainty, or a waste of words.

It is my belief that this means of developing speech-power should be still more widely extended in schools and colleges. Indeed, it is being so extended. Much of the best work in oral composition is the primary step in this direction. We are realizing more and more that young men and women in our schools should learn to stand on a platform before their fellow-beings and think and speak freely. We see more and more the handicap that is placed upon those who cannot stand up and tell others clearly, distinctly, and forcefully what they wish to say. More and more are our teachers of English trying to meet this need by placing greater emphasis on spoken English. This growing sense of the value of speech-making power was expressed recently by a prominent educator who said, "If I had my way, every college student should

be required to take a thorough course in extemporaneous speaking." It is because I believe so thoroughly in the value of a course in speech-making that I have ventured to put together the suggestions found in these pages.

Although it is not necessary, it is advisable that a course in speech-making, such as is contemplated in this book, should be preceded by classroom training or practical experience sufficient to give the student partial freedom from stage-fright and from the more common faults in stage presence and vocalization. For this reason only the most fundamental problems in stage presence and vocalization have been considered here. The interesting and important question of vocal expression, I have not discussed, regarding this as something to be considered in other courses, or to be worked out by the teacher.

As indicated in Chapter II, I have tried to emphasize the actual preparation and making of speeches by the student. I believe that the student should be given a chance on the platform, many chances, and that he should be encouraged in every way, by formal requirements, by inspirational suggestions, by helpful criticisms, by adequate information, to make the best of these chances. I believe that the sole purpose of the teacher and the text-book is to help him to grow in his power to make a speech, to grow as quickly and as completely as the time of the course will permit. Lecturing by the teacher and the study of theory without constant practice in preparing and delivering speeches is vain. It may give information and the intellectual satisfaction that goes with it, but



it will not give power in making a public speech ; and power to make an effective public speech is the main purpose of this book.

It is my privilege here to acknowledge the kindly and helpful suggestions of my colleagues in the Department of Oratory, Professor T. C. Trueblood, Mr. R. K. Immel, and Mr. Louis Eich, and of Professor T. E. Rankin and Mr. R. W. Cowden of the Department of Rhetoric.

R. D. T. HOLLISTER.

The University of Michigan,  
January 2, 1918.

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# SPEECH-MAKING

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## CHAPTER I

### SPEECH-MAKING POWER

At the beginning of our study let us try to get a clear understanding of the nature of speech-making power, the factors involved in it, the sources from which the speaker acquires it, the reasons why college students should seek it, and the standards that should guide them in their efforts to develop it.

#### I. NATURE OF SPEECH-MAKING

Speaking in public is an enlarged and intensified form of conversation. It is not common conversation where two or three talk to each other as they sit or stand or walk together, but a special form of conversation in which one person talks to many, in which one speaker is given the floor or platform while the others present usually sit and listen without interrupting. In a public speech the thought is less fragmentary and more extended and coherent than in ordinary conversation. A single theme is pursued for a longer time and in a more orderly way. This theme is usually more interesting and vital than the weather-talk, shop-talk, and gossip of every-day life. The thought is better prepared,—better informed, better arranged, better stated, better uttered. The attention of both speaker and listener is more strongly focused

and sustained. The flow and ebb of feeling is more rhythmical, moods are more marked, vocalization is more aroused and dignified. In short, the speaker is lifted into a realm of higher, worthier conversation, where his faculties are quickened by the attention of many people united as an audience, and where he in turn quickens his audience by unifying and intensifying their thought and feeling. Speaking in public puts both speaker and audience into a higher and more intense psychic atmosphere where the powers of inspiration and personal magnetism are released and where eloquence is born. Public speaking is not conversation. Conversational conditions do not produce the style heard at the close of Webster's Reply to Hayne or Blaine's Eulogy on Garfield, yet these were speeches of great power. The commonplace experience of conversation does not furnish terms in which we may interpret the great masterpieces of eloquence. Conversation does not furnish in the same degree the same experiences as those found in public speaking. Let us not imagine that the two experiences are one and the same. The savage and the civilized man are both human beings in the sense that they both belong to the same genus, but they are so widely separated that they do not act like the same beings. So with conversation and speech-making power. They may look alike; in many respects they have the same form, but they do not feel alike. Conversation is the common experience of all men, the universal savage foundation for the expression of thought-life; public speech-making power is the uncommon experience of the few, the civilized attainment of man at his highest and best.

## II. FACTORS IN SPEECH-MAKING

There are three factors that enter into speech-making; the speaker, the occasion, and the audience. When these three factors are brought together, speech-making power is possible; and the degree of this power depends upon the nature of these factors and their relation to each other.

### The Speaker

In the speaker there are four main elements that influence the degree of speech-making. These are (1) his intellectual qualities, (2) his emotional sensitiveness, (3) his character and personality, and (4) his expressive power. Let us examine these briefly.

**Intellectual Qualities.** The intellectual qualities of a speaker are the first index to his speech-making power. The extent of his general education and special information, his capacity for original and independent investigation, his discrimination in the selection and emphasis of speech-materials, his powers of analysis and classification, his ability to remember facts, quotations, and the course of thought developed for a speech, the clearness of his reasoning, the quickness of his wit, the vividness of his imagination,—all these influence his power.

**Emotional Sensitiveness.** Again, the emotional sensitiveness of the speaker is an important element in his success. By emotional sensitiveness, I mean the readiness with which the speaker responds to thoughts that tend to stir his emotions—his hopes and fears, joys and sorrows, loves and hatreds. A sensitive instrument is one that responds quickly to the slightest

influence. It measures the most delicate variations. The speaker who is emotionally sensitive, measures delicate and subtle emotional contents of thought. He has heart discrimination added to head discrimination.

There are two main sources of emotional sensitiveness: first, the breadth and depth of the emotional experience of the speaker, and second, the activity of his emotive imagery,—his power to create through his imagination other and greater emotions than those he has experienced. The heart experience of a speaker and his power of emotional identification through imagination are the important sources of emotional sensitiveness.

**Character and Personality** are qualities in a speaker which play an important part in speech-making. We need not attempt to define these carefully. We know that there are certain qualities, such as honesty, generosity, and courage, which, mingled with native temperament, and supplemented by inbred characteristics, such as courtesy, kindness, and self-mastery, give a speaker an essential worth which we call character. We know that physical attractiveness,—beauty, strength, freedom, grace—enforced by vocal charm,—the power, music, and magnetism of tone—added to essential worth, gives a speaker that source of power we commonly call personality. And, these individual traits of character and personality do much to determine his possibilities for speech-making power.

**Expressive Power** in a speaker is influenced by his mastery of language; such as the size of his vocabulary, the character of his diction, and his style.

It also depends to a large degree upon his vocal expressiveness; such as his power to group words into ideas, to emphasize the heart of these ideas, and to present them with varied force, melody, and tone quality, and with pleasing, effective rhythm. In addition to these, physical expressiveness is important. Postures and movements of the body, the accuracy with which these movements are timed to the thought, the way in which they harmonize with the thought and with each other, their simplicity, genuineness, and intensity,—these do much to make or mar the expressive power of a speaker.

### The Occasion

Let us turn, now, from the speaker to the second factor in speech-making power,—the occasion. The occasion may be thought of as the circumstances or causes that draw people and speaker together and to the place of meeting. Among these causes are, first, *a desire for instruction and entertainment by an instructor*. Henry Ward Beecher once said, "There is nothing that draws men more quickly to any center than the hope of hearing important subjects wisely discussed by full fervor of manhood." Men are not drawn together to read about important subjects, but to be instructed and entertained by "the full fervor of manhood." Our natural craving to meet a live man face to face, and to hear his message, and to be entertained by the charm of his language, the play of his imagination, the sparkle of his wit, and the glow of his sentiment, is sufficient cause for speech-making occasions. It is not surprising that lecture courses and chautauquas have been the result.



A second cause for speech occasions is *a desire for a higher, more intellectual form of social contact*. The desire for association is strong among us. We want to get together. An audience is simply a social group in contact with a leader. Its individual members do not come to eat ices and wafers and to shake hands; they come to look into the face, listen to the thought, and to catch a glimpse of the heart of a leader. They come not to talk, but to listen, and to be drawn together by the force of common ideas and common feelings. A social reception is a mob with riotous conversation, but let a speaker stand and talk to it and it becomes an audience. Occasions such as banquets and church socials commonly recognize the need of stronger social unity, and provide programs of music and speeches to satisfy this need. After-dinner speaking springs from the desire of men to get together in mind and feeling as well as in the surfeiting of physical appetites. No one has ever suggested that guests at a banquet be given newspapers to read after eating. They want unity, not isolation. They want to get on a common level, not of gluttony and debauch, but of mental understanding and entertainment.

In the third place, *the need of organization for mutual benefit* with the resultant meetings and conventions, is a fruitful source of speech-making occasions. Churches, fraternities, clubs, associations, and organizations of all kinds must have their meetings for the interchange of ideas and the conduct of business.

Again, *the necessity for political organization and government* draws people together into speech-making occasions. Political campaigns demand the free

discussion of men, policies, and issues. Legislative assemblies bring men together for conference and debate. The administration of justice makes the courtroom a common place for speech-making.

Still another occasion for speech-making is *established holidays and important events*. Such times as Washington's Birthday, Memorial Day, and Independence Day call for speech-making, while at other times past events are commemorated, passing events are celebrated, and coming events are anticipated. Commemorations, eulogies, inaugurations, and dedications furnish many speech-making occasions.

The occasion as a factor in speech-making covers more than the causes that draw men together. It covers the *place of meeting* as well. This place of meeting, apparently of minor consequence, may prove of great importance. An audience outdoors may be less easily unified than one indoors, while the size, shape, acoustic conditions, seating and lighting arrangements of a hall may do much to increase or diminish speech-making power.

### The Audience

Our third factor in speech-making power is the audience. Let us investigate this briefly under the headings size, homogeneity, experience, mood, and susceptibility to unification.

The *size* of an audience may or may not be of great importance. Usually, however, numbers lend enthusiasm. Ten or fifteen persons is often too small an audience to be unified strongly, for it is harder for an individual to lose himself in a small group than in a large one. Then too, a small group is less stimulat-

ing to the speaker than a large one. On the other hand, a very large audience may put the speaker under unnatural strain, and may prove hard to unify because of the extreme distances between its parts. More important than large numbers is the matter of massing, and the size of the audience as compared with the capacity of the hall. A hundred people in a room that seats ninety is better than a thousand in a hall that seats five thousand. A hundred people massed close to the speaker in a hall that seats a thousand is better than five hundred massed in the back of the same hall. Mere bigness in an audience is not the most important influence on speech-making power.

The *homogeneity* of an audience is an important consideration. Wide differences in age, nationality, intellectuality, ideals, and interests make close unity of thought and feeling difficult. Better twenty-five adults with common interests than a hundred persons of all ages and classes. Better fifty farmers than fifty farmers plus fifty city men.

The *experience* of the majority of an audience influences speech-making results. Their home and community surroundings, language, occupations, education, political and religious affiliations do much to establish in an audience ideals, motives, and prejudices to which a speaker, whose own experience and imagination enables him to understand these ideals and prejudices, may appeal. Common experience as a foundation for imagination is the only basis on which speaker and audience may get together in thought and feeling.

Out of experience and the spirit of the occasion springs the *mood* of an audience. It may be serious or frivolous, playful or sullen, joyful or sad, restless or patient, friendly or hostile; and although these moods may be greatly modified by the speaker, they are forces which play their part in speech-making power.

The *susceptibility* of an audience to *unification* depends upon conditions already considered: upon the size, homogeneity, experience, and mood of the audience, and upon the cause and place of meeting. It is a resultant characteristic, but the most important of all in the generation of speech-making power. Unless the audience can be brought, both in body and in spirit, close together and close to the speaker, so that there is no sense of a gap between them, so that the consciousness of individuality, both in the speaker and the audience, is merged into a composite individuality with common thought and common impulse, the best results cannot be expected.

### III. SOURCES OF THE SPEAKER'S POWER

We have considered the factors which enter into speech-making. Let us now examine the sources from which the speaker gets his power. These are (1) inheritance, (2) breeding, and (3) education in speech-making.

#### Inheritance

Speech is the birthright of every normal person. When a child is born into the world, he has a vocal apparatus: he has a voice box with vocal cords; he

has lungs and muscles and breathing power; he has tongue, lips, palate, and jaw with which to mould sounds. He is able to make noises, but he has not acquired the power of articulate utterance. When he comes into the world, he has a body with the power of motion, but he must acquire control of his muscles for purposes of expression. Again, the child brings with him physical traits and tendencies. He has a clearly marked head and facial formation which influences the development of his personal appearance and his speech habits. He has tendencies towards strength or weakness, largeness or smallness of stature. More than this, he brings with him mental capacities which put limits upon the development of his speech-power. In short, he brings with him a combination of mental and physical tendencies which make him nervous and high-strung, or phlegmatic and easy-going. These inherited possibilities give individuality to every speaker and influence the development of his speech-making power.

### **Breeding**

As a child grows, his early surroundings influence him strongly. He comes in daily contact with speech models which he unconsciously tries to imitate. Both his habits of vocalization and his language are fixed upon him without his choice. If his home and early school training are favorable, they may do much to help him develop clear enunciation, correct pronunciation, and the right use of his mother tongue. The treatment of a child in the home and during his early schooling often has a lasting influence over his possibilities as a public speaker. Constant teasing, nagging,

and irritation may so spoil his disposition that much of the sweetness and charm of personality are destroyed. Many a harsh, whining, displeasing voice is the product of mistreatment in childhood. Again, constant repression, bullying, and intimidation may weaken the spirit of freedom and positiveness essential to successful speech-making. Many a student who cringes with fear on the platform has teachers, playmates, or parents to blame for it. It is evident to all of us that heredity and early bringing up are the raw materials upon which education in speech-making power must build.

### Education in Speech-making

We will now turn to the third and most important source from which the speaker gets his power—education in speech-making. A considerable part of the general education in the schools incidentally furnishes a preparation for speech-making. The development of ideas, and practice in their expression in recitation, reading aloud, reports, and written papers, is a kind of primary education in speech-making. To this is sometimes added chance experience in speaking before audiences in connection with the occasional speech-making exercises in the schools and through membership in organizations where speech-making is common. Again, self-cultivation in speech-making may do much to develop the speaker. He may study and practice by himself or in coöperation with others in groups or clubs. Three or four earnest students may accomplish much by practicing together frequently, while the help gained from debating clubs and contests has been of lasting service to many. The

most important educative factor, however, is formal speech-training under classroom instruction. This instruction has many objects, chief among which are the following: (1) improved selection and organization of speech materials, with practice in the analysis of speeches and in the preparation of speech-plans; (2) better stage presence, vocalization, and action; (3) increased self-control, and ability to do clear-headed thinking while on the platform; (4) better command over an audience, and increased power to make them think and feel. This classroom instruction has all of the advantages common to such instruction in other fields of education. It is organized, systematic, and well-informed.

In the days when men believed in predestination, they used to imagine that speech-making power was a special gift from God. They thought that the orator, like the genius, was born and not made. Today, Thomas Edison says that even genius is largely perspiration; and every thoughtful man knows that the speaker is born and bred and educated,—that he inherits certain possibilities which may be developed. All the higher powers of mind and body are the result of developed possibilities, and the power to speak in public is no exception. There must be possibilities (a successful speaker was never made out of a feeble-minded person) but possibilities become the highest realities only when given the best chance to grow. Well-directed education in classes in speech-making is the supremely important source of speech-making power.



#### IV. REASONS FOR A STUDY OF SPEECH-MAKING

Let us now turn to some of the reasons why college students should study to increase their speech-making power. We shall group these reasons under two heads: first, the importance of such a study, and second, the opportunities for such study.

##### Importance

A study of speech-making is one of the *best means of toning up our everyday speech habits*, for it puts upon us the necessity for clearer enunciation, better vocalization, more careful use of language, and better stage presence. The importance of our everyday speech habits cannot be overlooked. These habits are the trade-marks of our education and character. They reveal, in a measure, our mental and physical traits. In backward children and mental defectives, they are common evidence of low-grade intelligence and arrested development. Poor speech habits indicate either some mental or physical defect, or else poorly educated speech possibilities, and in either case are a handicap. A well-educated everyday speech habit is a mark of culture which every college student should seek.

Better everyday speech habits in themselves would be sufficient reason for a study of speech-making, but there are more important reasons than this. Speech-making power is *a business and professional asset*. In *teaching* this power is one of the first essentials of success. The everyday business of the teacher is a kind of speech-making. By voice and action he se-

cures attention, stirs up interest, and instructs his pupils. Many of the primary essentials of the art of teaching are involved in the practice of speech-making; and the prospective teacher often needs a course in speech-making as much as a course in the theory of teaching. Superintendents, principals, and supervisors are frequently face to face with the necessity of speech-making; and this power becomes a common measure of their success in school and in the community. A teacher may be thoroughly informed on the subject he tries to teach, yet if his manner and voice are displeasing and ineffective, if he lacks the most fundamental qualities of successful speech-making, he will fall short of the success he ought to attain. Among the plans tried for the better preparation of teachers, a course in speech-making should be included.

A university professor once found that he could not talk in his class for half an hour without the greatest vocal fatigue, and that he was totally unprepared to respond to the calls that came to him to tell about his work before teachers' associations and other public audiences. At forty-five he discovered that a man to teach must not only have something to say, but must be able to say it in an effective way. At forty-five he sought to develop speech-power that he should have gained at twenty.

Every year our colleges are graduating hundreds of men in *law*, only a small per cent of whom succeed as lawyers. There are many reasons for this failure, but among these is lack of speech-making power. A lawyer must be able to address juries in a direct, clear,

and persuasive way. If he is trained in the art of speaking, his first speech will win clients and start him on the road to success. If he is untrained, his mistakes may cost him years to live down. A young lawyer is usually judged by his speech-making powers, both in his office and on the platform. If he can speak well, people trust their affairs to his pleading; men call upon him to instruct and entertain them on public occasions; but, if he cannot make an acceptable speech, he may have light, but it will remain hidden under a bushel.

Some years ago a man graduated from the Law School of the University of Michigan. He was regarded by the faculty as the brightest man in his class. He knew the law better than his fellow-students. He was recommended to a large law firm and was given an excellent opportunity to establish himself in his profession. After a long and earnest effort to make a place for himself, he said to his college roommate, "I am a mere clerk. I made a great mistake when I neglected the study of speech-making in college." A high-grade lawyer must know how to speak well in public.

In the *ministry*, what is more vital to success than speech-power? The preacher needs the most rigorous training in thinking and speaking, in composition and delivery. He needs to know how to stick to his text and to make his text stick. He needs to know how to get into the minds and hearts of his audience, to shape their thoughts, exalt their ideals, and persuade them to nobler living. To do this he must rise above the level of the untrained speaker.

In *other professions*, such as medicine and engineering, speech-making power, while not so essential as in teaching, law, and the ministry, is still an important asset. Wherever an educated man meets men, the power to stand well, to think with clearness and vigor, and to talk effectively becomes an important factor in success.

One of the foremost writers on educational topics in this country was asked to speak before the Michigan State Teachers' Association. His reputation as a writer filled a large auditorium, but his poor speaking caused half of the audience to leave before he had finished. It is certain that most of the people who went to hear him would not go again, and it is also certain that the invitation to speak to the Michigan teachers will not be repeated. Any man of education and culture who becomes more than a passive social element cannot hope to avoid the demand for public speaking, and should not risk his reputation and cut down his chances for the highest success by remaining unskilled in the art of speech-making.

Among all of the personal possessions coveted by men of influence and ambition nothing is more important than the power to master and move an audience. No regret is more common than that of educated men who have failed to develop some measure of strength in public speaking. Teachers who are trying to teach, preachers who are trying to preach, lawyers who are struggling for recognition and the confidence of a community, engineers and medical men, social workers and leaders in business, all men

in fact who have lifted themselves above the commonplace levels of life, feel the need of speech-power.

To the one who succeeds as a public speaker is opened the doors of *opportunity for leadership*. A chance to speak means opportunity for influence, and if this opportunity is well used, it brings larger opportunities. In a country where freedom of thought and freedom of speech are established principles, the greatest force for good or evil is public opinion—the mind of the masses made definite by the thinking and preaching of leaders. The people must have leaders who can speak for them. Everywhere the need of a spokesman is evident. In committees, councils, and conventions; in schools, churches, courts, and legislatures; in public and semi-public meetings of all sorts and sizes, wherever an audience can be influenced by speech, a spokesman is needed; and the educated man or woman who has developed the power to speak effectively becomes a leader.

In addition to the importance of speech-making power as an everyday tool, as an agent of professional success, and as a means of leadership, there are *other reasons* why college students should study to increase their speech-making power. Such a study awakens interest in important questions, encourages independent reading and original investigation, stimulates a fuller development of personality, quickens an ambition to make the most of one's possibilities, strengthens the will power and moral fiber, and establishes interest in a great field of human influence,—the field of public speaking. As a study in itself, and

as a means to other ends, speech-making claims the attention of every ambitious student.

### Opportunity

Let us look for a moment at the opportunity the college student has to develop speech-making power. While in college he has time. Then his speech habits are still flexible. Then his ideas are expanding and maturing, and he may learn to marshal, organize, and use these ideas in the best way. His style is fixing itself, and needs conscious exercise and guidance. He has a chance for systematic study and helpful criticism. In classroom and in contests, he has a chance to try himself out. If he fails, he is not denied another chance by an exacting public, but is required to speak again and again until failure is changed into success. Here in the college classroom is the golden opportunity to develop speech-making power.

That this power can be developed is beyond question. Year after year timid, phlegmatic students are gaining self-confidence, interest in ideas, earnestness for truth, and power to speak well, in classes in speech-making. As a single example, take the case of a senior who entered such a class. He stood on one foot like a tired horse at a hitching post, thrust his hands into his pockets, looked at the floor and out of the window, and spoke in an indistinct monotone. The experience was painful to both the speaker and the audience. Yet at the end of a semester's work, he was able to speak with comfort to himself and in a direct and interesting manner. His case is typical. While very few students without class training or practical experience can speak easily and effectively,

very few who pursue the study of speech-making beyond the primary stages fail to become reasonably good speakers. Even many apparently seriously handicapped are becoming efficient speakers.

## V. STANDARDS OF STUDY

While the possibilities for development in speech-making are great, the student who wishes to make himself most efficient must recognize certain simple and homely truths. In the first place, he must realize that there is no get-rich-quick road to success in public speaking. He must expect to spend time and hard work. While a little work put into public speaking often brings marked results, nothing requires more earnest, patient, and enduring effort than the development of the best speech-power. A student gets out of public speaking what he puts into it, and if his effort is small and cheap, the results will be relatively small and cheap. Dabbling must necessarily mean shallow attainment. The student should realize that a good speech is more than mere talk; more than an idle working of the jaw and an aimless swinging of the arms. It is more than mere knowledge; more than an unanimated action of the brain. It is more than lofty and impressive feeling. It demands the best of the whole man; the best combination of mind, heart, and body. It demands clear and emphatic thinking, warm and earnest feeling, and a body made efficient as an agent of expression. All of these things are important. Any one of them is a large problem in itself. Speech-making is not a little man's or a lazy man's endeavor, but that of one with large latent



powers who is willing to do his best to bring them to the fullest realization.

The second homely truth that the student should recognize is this: the greatest growth is possible only to one who does his best. A student of speech-making should not be contented with a commonplace standard of work. He should never be satisfied with speaking just to fulfill a requirement or to kill time. He should regard every speech as an opportunity to "make good." This means that he should not measure his success by the weaknesses and failure of other students, but should judge himself by the best that is in him. He should not ask, "Am I better than others?" but, "Am I doing my best? Am I surpassing myself?" To the bright student comes a temptation to be satisfied with the level of the weaker members of a class. To avoid this he should try to rise as far as possible above the average standard of the class. He has no right to dillydally with himself, for the possibilities of a brilliant mind may be weakened and stunted by the constant repetition of mediocre work.

In connection with his classroom work he should study to become familiar with the principles and problems of successful speech-making. He should listen to the best public speakers, and should read and analyze speeches. He should study and read aloud masterpieces of poetry and the drama, in order to develop variety and expressiveness in speaking. He should read for general information, and for the stimulation of reflection and imagination. He should practice reading, writing, and speaking. His motto should be "*Study a little, write a little, and speak a little every day.*"



By following this plan, his art of speech-making will grow ; and when graduation comes, he will find himself equipped for successful speaking, just as a student of chemistry or engineering finds himself prepared in classroom and laboratory, by text-book and experiment, for success in chemistry or engineering.

## CHAPTER II

### THE SPEECH-MAKING LABORATORY

There are two things that a course in speech-making should give students. First, it should give them frequent, high-grade practice in making speeches from the platform, and second, it should give them adequate instruction and helpful criticism. The purpose of both is to develop the speech-making possibilities of each student. Instruction alone will not do this. Practice alone will not do it in the best and quickest way. Instruction must supplement practice; but instruction will be more significant and practice more purposeful if both go together with practice leading the way.

While it may seem more logical first to learn all about speech-making and then to make speeches, it is more practical to begin making speeches in the classroom as soon as the most fundamental instructions can be given and the work organized, and then to learn from speech to speech how to improve them. For this reason the classroom should be primarily a speech-making laboratory where experiments in making speeches are performed, and where text-books and lectures serve chiefly to perfect the experiments. With this thought in mind let us first consider the organization of the speech-making laboratory.

## I. ORGANIZATION

The aim of the speech-making laboratory should be to give the student as many chances to speak from the platform as time and a high standard of excellence will permit. Speeches should be as frequent as possible without causing inferior work. Thoroughness should not be sacrificed for quantity. A thoroughly prepared short speech every ten days will develop more power than a poorly prepared talk twice a week. For this reason the laboratory should be so planned that each student will have a carefully prepared speech from seven to ten minutes long about every ten days. In addition to this, there should be frequent opportunity for short discussion and criticism by the students of the speeches given.

Let us assume that a class meets for an hour three times a week and that two of these hours are devoted to the speech-making laboratory. For the sake of high-grade work the laboratory sections should be limited to about eighteen, as a larger number will cut down the time for each speech and for discussions and criticisms. In order to have a seven-minute speech every ten days for each student each section should be divided into three speech groups of six each, and each group should speak at every third meeting. A schedule of "Experiments" containing the dates for each group and the speech experiments to be worked out should be posted at the beginning of the term. Students should be formed into partnerships for the rehearsal of their speeches, and consultation hours when students may meet the instructor should be posted.

## II. MATERIALS

(1) Each student should have a text-book on speech-making, and should read other books in which helpful suggestions concerning the art of speech-making may be found. He should get clearly in mind the most fundamental principles of speech-making, and should seek to apply these in his laboratory work. (2) He should have a package of 3 by 5 cards for collecting and recording speech materials. (3) He should have rhetoric paper for making briefs. (4) He should carry a small memorandum book in which to jot down suggestions for speeches as they come into his mind; these suggestions to be developed and recorded at leisure. (5) He should have a card index in which the card records of speech materials should be filed. This index should contain the following: (a) a list of references used in preparing the speeches given in the laboratory; (b) a bibliography of materials on speech-making and for speech-making; (c) a list of subjects for speeches; (d) tentative plans for proposed speeches; (e) the outlines of speeches already given in the laboratory; (f) anecdotes, striking statements, words whose pronunciation or meaning is not certain to the student, illustrative material drawn from literature, history, personal experiences, and other sources; (h) facts, statistics, and authorities which the student may want to use; and (i) reports of several public speeches which the student has been required to hear as a part of his laboratory investigation. It should contain such other material as the student's interest in speech-making may suggest.

### III. DIRECTIONS FOR SPEECHES

#### Subjects

As soon as the experiments have been assigned tentative subjects should be presented to the instructor for criticism, and at least two weeks before the speech is to be given a definite subject should be approved by the instructor. The student should then begin a thorough preparation of his speech.

#### Briefs

At least one week before the speech is to be given the student should hand to the instructor a complete outline-brief of what he intends to say. This should be made on rhetoric paper. The sheets should be properly labeled, numbered, and fastened together with detachable clips. The first page of the brief should be a title page in the following form:

1. Name (of speaker)—Allen H. Carson.
2. Date (on which speech is to be given)—  
11/5/17.
3. Experiment—No. 1; Audience of students met to discuss serious problems of student life.
4. Occasion—
  - a. Place (of meeting) — Michigan Union dining hall.
  - b. Purpose—Banquet of freshmen class.
  - c. Audience (character, size, etc.)—Freshmen with a few faculty members and upper classmen.
5. Subject (of speech)—Grade Chasing.
6. Main purpose (of speech)—To emphasize the essential aims of college work.

7. Central thought—Mind power and not marks is the goal of study.
8. References (used in preparing the speech)—...
9. Preliminary practice (to be filled out only on the final brief).
  - a. Partner (name)—James Kratz.
  - b. Number of rehearsals—Three.

The brief should contain the three labels for the main divisions of a speech,—introduction, discussion, and conclusion. The form should suggest to the eye the relative importance and relation of ideas. The symbols should be simple and elastic. The margins should be narrow but clear cut; everything under each symbol should be kept to the right of that symbol. Coördinate headings should have the same symbols and as far as possible the same style of statement. Headings should be short, complete sentences, or clauses, containing but one statement. The *reader should be able to tell from the brief exactly what the speaker intends to say*. The form of the brief is illustrated in the speech-plans on pages 144-214.

The contents of the brief should be governed by the principles set forth in the chapters on "Speech Structure" and "Speech Qualities." There should be one main thought and one central purpose as stated on the title page of the brief. Everything that does not contribute to the main thought or is out of harmony with the main purpose should be excluded. The main thought should be developed by a small number of closely related, coördinate ideas logically arranged, and these in turn should be developed by subordinate

propositions, definitions, facts, testimony, narrations, descriptions, scenes, etc.

The instructor should criticise the brief and return it to the student. It should then be revised (preferably rewritten) and handed back to the instructor on the day the speech is given. These briefs may be returned to the student with written criticisms after his speech, and then kept on file to be reëxamined by the instructor and the student at the end of the term.

### Speeches

Each speech should be given on the date fixed for it. It should be understood that speeches are not to be postponed. The student should look upon the dates fixed for his speeches just as he would regard engagements to address public audiences. He should bend every effort to keep these engagements. He should realize that he cannot make satisfactory growth by giving delinquent speeches at the end of the term. Postponement is pernicious; promptness is imperative; hence, early preparation is essential. The student should be able to make a successful practice-speech several days before the speech is due. He should deliver his speech to his practice-partner two or three days before he is to give it in class. His hardest work in preparation should never be left until the last day. Early preparation gives the speech a chance to grow and ripen, and this develops power in speech-making.

Speeches should be given from the platform without a speaker's desk, manuscript, notes, or prompting. The one aim of the speaker should be to make an

effective speech. He may use any method of preparation that will give him *the greatest certainty with the greatest freedom*: he may memorize most of the speech, or only parts of it, or merely the course of the thought,—any method that will produce a high-grade speech. But hemming and hawing, and shallow, uncertain, poorly organized ideas should be regarded as failures due to inadequate preparation. The preparation should be thorough enough to insure a successful speech.

#### IV. EXPERIMENTS

In all of the following experiments the student should try to prepare a speech for an actual occasion and an actual audience. In some cases the classroom will furnish these, but in most cases the classroom audience is to be regarded as a part of the actual audience, and the speech is to be regarded as a sample of the speech the student would prepare for this audience. These laboratory speeches should differ from actual speeches in two respects only: first, while they are prepared for an actual audience, they are not delivered to this actual audience; second, they are usually shorter than the actual speech would be. They are *trial* speeches to be tested in the laboratory before they are presented to the public. They are the laboratory experience by which the student hopes to prepare himself to make an effective *public* speech.

A single experiment may be assigned for each laboratory meeting of the class. This will tend to give unity to the program of speeches. If desired, the same experiment may be assigned for more than one class period.



The "Directions" under each experiment are to be regarded as *suggestions and not as rules*. They have been made not so much for the student who is to make a speech to fulfill a classroom requirement, as for a speaker who is called upon to speak to an actual audience on an actual occasion. The student should use his imagination and understanding just as he would if actually invited to make a speech such as the experiment suggests.

The purpose of the "Specimen Subjects" is to suggest types of subjects suitable to the occasion. These subjects are not intended for assignments, although they may be used as such. In every case the student should select a subject he can make his own, and one suited to the occasion and the audience.

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### Experiment I

Prepare a speech for an audience of students met to discuss serious matters relating to student life.

#### Directions

1. Make a list of topics which seem most interesting and most vital to your audience. Select the topic you like best, and the one on which you can do the clearest and most original thinking, or on which you can take a positive stand. Avoid an indifferent interest in, and an impersonal relation to, your subject-matter.

2. Consider the various phases of your subject, and select one you can treat in the time allowed. Limit yourself to things you think most important, and state clearly in writing, as indicated on page 25, your subject, your main purpose, and your central thought.

3. Study "Preparation of Speech Material," page 79, and the "Directions," page 25.

4. Study "Proportion," page 275, and "Questioning," page 279.

### **Specimen Subjects**

1. Honor in Examinations.
2. Fair Play in Athletics.
3. Professionalism and Summer Baseball.
4. Fraternities.
5. Daily Work.
6. Diversions Worth While.
7. Mere Recreation.
8. College Honors Worth Seeking.
9. Some Principles for Electing Studies.
10. Studies I Have Found Most Interesting.
11. How to Judge a Professor.
12. The Purpose of College Life.
13. Grade-Chasing and Education.
14. Self-Government in College.
15. Advertising our College.
16. Cosmopolitanism.
17. Military Training.
18. Supporting the Teams.
19. Betting on the Game.
20. The College as it Ought to Be.

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### **Experiment II**

Prepare a talk for an assembly of high school students.

## Directions

1. Get as definite an idea of your audience as possible. Know their general environment, their tasks, their pleasures, their ambitions, and the spirit of the school. Select your subject, your main purpose, and your central thought to meet the needs of this audience. Avoid fault-finding themes, and a "teachy" attitude towards your audience. Try to understand and to get into sympathy with the particular high school boys and girls you have in mind. Try to be a part of them, and not apart from them. Avoid direct, formal preaching. Try to elevate and inspire by implication rather than by assertion, and to this end use the narrative spirit in developing your ideas.

2. Try to say or imply one thing that will be remembered a long time.

3. Use simple language. Study "Choice of Words," page 255.

4. Study "Sincerity," page 331, and "Sympathy," page 335.

## Specimen Subjects

1. Clean Sport.
2. Learning to Study.
3. Making Good in Class.
4. The Spirit of a School.
5. Ruskin's Formula for Joyous Work.
6. In the Long Run.
7. Making the Most of Self.
8. Choosing One's Work.
9. Things We Put Into Us.
10. The Spirit of the Pioneer.

11. Irons in the Fire.
  12. Our Speech Habits.
  13. Getting Rich.
  14. Joseph as a Business Man.
  15. Why Go to College.
  16. The Value of a Dollar.
  17. Level Best.
  18. Self-Advertising.
  19. Sticking to a Job.
  20. Controlled Energy.
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### Experiment III

Prepare a speech to be given on Sunday evening before a church congregation, Christian Endeavor, Y. M. C. A., or similar organization.

#### Directions

1. Select a subject that grips you strongly; one that makes you burn with a sense of truth and right. Do not be afraid of old truths or old stories. If they impress you strongly, they can always be made new. Avoid theological and puritanical themes, and do not try to prove the unprovable. Remember that every man has a religion—a sense of the best that is within him. Give to that best from your best. Speak as far as possible from personal experience or a strong realization of truth.

2. Give your audience more than purposeless information. Strive to impress upon yourself some truth that will work itself out in the conduct of others, but do not try to “be impressive.”

3. Avoid long-faced and pompous solemnity. Let your truth be a glad truth, and not a sad one; an intimate truth and not a grand one. Be hopeful and helpful.

4. Study "Sincerity," page 331, and "Sympathy," page 335.

5. Study "Voice," page 353.

### Specimen Subjects

1. Real and Conventional Sin.
2. The Direction of Life.
3. The Right Track.
4. Paul's Defense before Agrippa.
5. Religion in Literature.
6. Unrealized Self. (Introduce with an original parable.)
7. Drawing the Line.
8. Great Religions.
9. Applied Brotherhood.
10. The Strength of Joshua. (Joshua 1:9.)
11. The Call of Isaiah. (Isaiah 6:8.)
12. Moses as a Leader of Men.
13. Conservation of American Manhood.
14. The Ministry as a Profession.
15. As a Man Thinketh.
16. The Church and the Saloon.
17. The Church and the Working Classes.
18. Right Thinking and Plain Living.
19. A Clear Conscience.
20. Entertainment in Religion.

### Experiment IV

Prepare a speech for an audience of students especially interested in literature.

#### Directions

1. As in Experiment I, write down several topics, choose the best one, narrow it to suit the occasion, and state your subject, your main purpose, and your central thought.

2. Study to acquire an intense personal interest in the subject. Think for yourself. Do not report what some one else has said, unless you have thought and felt the same thing, unless you have assimilated it, made it your own.

3. Avoid a coldly critical frame of mind, and a display of erudition.

4. Begin the Introduction with a quotation, explanation, personal experience, description, narration, or an original parable or allegory.

5. Study "Concreteness," pages 292-310.

6. Study "Types of Introduction," pages 115-121, with special reference to the "Dramatic Beginning," page 120.

#### Specimen Subjects

1. The Mirror up to Nature—a Study of Shylock.
2. The Blood Spot—The Sleep-walking Scene in Macbeth.
3. Mark Twain's Humor.
4. Life in Literature.
5. Literature and Ourselves.

6. Music in Tennyson.
  7. The Spirit of Modern Drama.
  8. The Sources of Power in "The Melting Pot."
  9. The Problem of Brotherhood and "The Servant in the House."
  10. Nature and Outdoor Life in Poetry.
  11. Love as Conceived by Tennyson and Browning.
  12. Oral Interpretation of Poetry.
  13. Personal Experience and Literary Appreciation.
  14. The Critical and the Creative Spirit in Literary Study.
  15. Why it is Difficult to like Browning.
  16. Macbeth—a Study in Ambition.
  17. Othello—a Study in Jealousy.
  18. Paul Laurence Dunbar.
  19. James Whitcomb Riley.
  20. The Reading Habit.
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## Experiment V

Prepare a speech on some piece of literature or work of art that has pleased, impressed, or influenced you to an unusual degree.

### Directions

1. Reread the piece of literature several times, reading portions aloud. Be able to make an easy paraphrase of important parts and to quote from memory striking lines. Study the selection for the heart of the thought and the climax in emotion. Un-

derstand the principal details; pictures, scenes, actions, incidents, thoughts, and their relation to each other. A simple outline will help in this. Try to identify yourself more completely than you have ever done before with the life experience portrayed in the literature.

2. Try to make your audience see something in the literature they have never seen before. Give them something to remember a long time, and a strong desire to read the literature for themselves.

3. Study "Formulating the Speech," pages 93-96.

### Specimen Subjects

1. The Vision of Sir Launfal—Lowell.
2. King Robert of Sicily—Longfellow.
3. Guinevere—Tennyson.
4. Passing of Arthur—Tennyson.
5. Enoch Arden—Tennyson.
6. The Lotos-Eaters—Tennyson.
7. Dora—Tennyson.
8. Maud—Tennyson.
9. A Blot in the 'Scutcheon—Browning.
10. Pompilia—Browning.
11. Count Guido Franceschini—Browning.
12. Rabbi Ben Ezra—Browning.
13. The Statue and the Bust—Browning.
14. A Tale of Two Cities—Dickens.
15. Silas Marner—Eliot.
16. Les Miserables—Hugo.
17. Rubaiyat—Omar Khayyam.
18. The 23rd Psalm.
19. La Belle Dame Sans Merci—Keats.
20. A Dissertation on Roast Pig—Lamb.



## Experiment VI

Prepare a popular lecture, sermon, or interpretation on some striking text found in literature.

### Directions

1. Begin your speech by giving the source from which your text is drawn, by stating the text, and by explaining the setting from which it is taken. You may also explain your reasons for selecting it. The order in which these should be presented will depend on the occasion and your purpose. In some cases the setting will constitute an extended portion of the speech.

2. Ask questions that will get before yourself and your audience the main ideas you wish to develop. Answer these questions in an orderly way.

3. Study "Questioning," page 279, and "Contrast," page 283.

### Specimen Subjects

1. "We needs must love the highest when we see it."—Tennyson's *Guinevere*.
2. "Man is man and master of his fate."—Enid's song in *The Marriage of Geraint*.—Tennyson.
3. "Untroubled by a Spark."—Browning's *Rabbi Ben Ezra*.
4. "A God though in the germ."—*Ibid*.
5. "Love is best."—Browning's *Love Among Ruins*.
6. "The quality of mercy."—*Merchant of Venice*, Act 4, Scene 1.
7. "The insolence of office."—*Hamlet*.

8. "The unlit lamp and the ungirt loin."—  
Browning's *The Statue and the Bust*.
  9. "Life without industry is guilt."—Ruskin.
  10. "I am a part of all that I have met."—Ten-  
nyson's *Ulysses*.
  11. "Our echoes roll from soul to soul."—Ten-  
nyson's *Bugle Song*.
  12. "More stately mansions."—Holmes's *Cham-  
bered Nautilus*.
  13. "The world were not so bitter, but a smile  
could make it sweet."—Tennyson's *Maud*.
  14. "It is better to work for the good than to  
rail at the ill."—Tennyson's *Maud*.
  15. "The fault, dear Brutus, is not in our stars,  
but in ourselves."—Julius Caesar, Act 1,  
Scene 2.
  16. "If I perish, I perish."—Esther 4:16.
  17. "On what compulsion must I?"—*Merchant  
of Venice*, Act 4, Scene 1.
  18. "There is a tide in the affairs of men."—  
Julius Caesar, Act 4, Scene 3.
  19. "Getting and spending, we lay waste our  
power."—Wordsworth's *The World is  
too much with us*.
  20. "A man's a man for a' that."—Burns.
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## Experiment VII

Prepare a talk on a historical or archaeological theme to be given to a popular audience.

### Directions

1. Select a theme that appeals to the imagination and to the desire to know how peoples in other times

and in other countries lived, or a theme that deals with dramatic or great transitional periods in history.

2. Try to make your talk entertaining and pleasing as well as instructive. Try to secure keen interest in your subject during your first few sentences and to maintain this interest by making your material vivid and real.

3. Seek to recreate within yourself and in your audience the time-spirit and the point of view,—the life experiences that belong with the history presented.

4. Have some underlying principle or lesson that will give unity and purpose to your talk and make it more impressive.

5. Read to get full of your subject.

6. Study "Position," page 274, "Proportion," page 275, and "Unity," page 258.

### Specimen Subjects

1. Mythology, Tradition, and History.
2. Superstition in Shakespeare's time.
3. The Spirit of the Inquisition.
4. The Spirit of the French Revolution.
5. The Spirit of the Crusades.
6. Old Hebrew Law.
7. The Civilization of Old Egypt.
8. African Slave Trade.
9. Plantation Life among the Negroes.
10. The Map of the World in 1492.
11. Magellan's Voyage.
12. Great Migrations.
13. Pioneer Life in Michigan.
14. Feudalism.

15. The Growth of Religious Freedom.
  16. Gold Fevers.
  17. Prehistoric Man in America.
  18. The Changing Chinese.
  19. The Rise of Militarism in Europe.
  20. Geography and History in Europe.
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### Experiment VIII

Prepare a speech on some person, living or dead, who has interested or impressed you strongly.

#### Directions

1. Search for the things in the life of the person which have interested or impressed you most,—the extraordinary qualities of character, the unusual achievements, the things of universal significance. Study for a vivid realization of the times in which the person lived, and for a strong sense of the actuality of that person's life.

2. Give enough of the life and times of the person to put your audience into sympathy with both. Use very few dates, and let these be significant ones. Relate only essential facts, and bring these within the experience of your audience; translate dates and facts of other times into present-day experience.

3. Review the directions under Experiment VII.

4. Study "Concentration," page 284, and "Concreteness," pages 292-310.

5. Read parts of Robert G. Ingersoll's lectures and Elbert Hubbard's writings; also some of the best eulogies found in collections of great orations.

### Specimen Subjects

1. Cecil Rhodes—Empire Builder.
  2. Tolstoi—Man and Message.
  3. John Ruskin.
  4. Antonius Stradivarius of Cremona.
  5. Michelangelo.
  6. Chinese Gordon.
  7. Edwin Booth.
  8. Wendell Phillips.
  9. Savonarola.
  10. Martin Luther.
  11. John Wesley.
  12. Saul of Tarsus.
  13. Christ.
  14. Mahomet.
  15. Confucius.
  16. John B. Gough.
  17. "Billy" Sunday.
  18. William E. Gladstone.
  19. John Keats.
  20. Booker T. Washington.
- 

### Experiment IX

Prepare a speech for a popular audience on some event in history in which you are strongly interested.

#### Directions

1. Select some event that stands as the climax of accumulating causes, or as the germ of future events. This event may be of world-wide, national, or even local significance. Its relation to other events should

be clearly understood, and its importance, or its inherent interest, made plain to your audience.

2. Review the directions for Experiments VII and VIII.

3. Study "Increasing Enthusiasm," page 90.

4. Study "Directness," page 361.

### Specimen Subjects

1. The Discovery of America.
2. The Declaration of Independence.
3. Saratoga.
4. The Capture of Quebec.
5. Gettysburg.
6. Count Cavour at the Congress of Paris (1856).
7. The Opening of the Panama Canal.
8. Marathon.
9. The Boer War and the Policy of the British Empire.
10. Germany's Violation of Belgium's Neutrality.
11. Tours.
12. Hastings.
13. The Balkan Wars of 1912-1913.
14. Waterloo.
15. The Magna Charta.
16. The Ninety-five Theses.
17. The Children's Crusade.
18. The Death of Savonarola.
19. The Edict of Nantes.
20. The Treaty of Westphalia.

## Experiment X

Prepare a talk on some scientific theme for a popular audience.

### Directions

1. Select a theme that you can make interesting to an audience not trained in scientific investigation and not interested in technical details. Strive to make your ideas perfectly clear. Use common words and reduce your technical information into terms of common experience. To this end use description, comparison, illustration, and other means of concreteness. Study "Concreteness," pages 292-310.

2. If possible, let your information have an underlying value or purpose which may be suggested or declared at the close of the speech. Have a reason for seeking this information and for presenting it. This reason should sometimes be explained at the beginning of your speech in order to take your audience into your confidence and to give them your point of view.

3. Study "Choice of Words," page 255.

4. Study "Introduction,—Its Purpose," page 100.

5. Study "Conclusion,—Its Purpose," page 130.

### Specimen Subjects

1. The Scientific Spirit.
2. Science and Invention.
3. Science and Art.
4. Science and Superstition.
5. The Science of Genesis and of Geology.
6. The Survival of the Fittest.
7. Heredity and Environment.

8. Evolution.
  9. Plant Breeding.
  10. Making Panama Inhabitable.
  11. The Principles of Scientific Research.
  12. Spontaneous Combustion.
  13. Preventive Medicine.
  14. Antitoxine.
  15. Vaccination and the Elimination of Small-pox.
  16. War on the White Plague.
  17. Modern Surgery.
  18. The Panama Canal as an Engineering Feat.
  19. Invention and War.
  20. The Principles of Efficiency.
- 

### Experiment XI

Prepare a speech on the life and work of some great scientist, discoverer, or inventor.

#### Directions

1. Review the directions for Experiment VIII.
2. Emphasize the worth of the man's achievement by pointing out the difficulties under which he worked, —the physical obstacles, financial needs, human prejudices and the attendant disappointments and failures, and by making clear the importance of his contribution to human knowledge and happiness.
3. Try to give your audience an appreciation of the point of view of the man who gets a vision of new things or of new truths and who strives to make his vision real. Try to quicken in them a desire to be,



in a measure, like that man. Suggest the joy of creating and achieving.

4. Study "Self-mastery," page 340.
5. Read from Elbert Hubbard's "Little Journeys."

### Specimen Subjects

1. Charles Darwin.
  2. Herbert Spencer.
  3. Thomas Huxley.
  4. James Watt.
  5. Samuel Morse.
  6. Thomas Edison.
  7. Johannes Gutenberg.
  8. Guglielmo Marconi.
  9. Sir Isaac Newton.
  10. Sir Humphry Davy.
  11. Henry M. Stanley.
  12. Lord Kelvin.
  13. Alexander Graham Bell.
  14. John Tyndall.
  15. Samuel Hahnemann.
  16. Louis Pasteur.
  17. Dr. Robert Koch.
  18. Wilhelm Röntgen.
  19. Adam Smith.
  20. Galileo.
- 

### Experiment XII

Prepare a talk on some natural phenomenon or outdoor life experience in which you are strongly interested.

## Directions

1. Select something about which you have read a good deal and if possible with which you have had personal experience. Extend your reading and your personal investigation,—go into the library and into the fields. Take field glasses, scientific instruments, camera, note-book, *and with open eyes and ears* go outdoors. Then take your experience and your imagination and go into the library with an appetite for information and there take pleasure in satisfying it. Seek to make your audience share this hunger with you and to depend upon you to satisfy it. Try to put into your speech things that please the fancy, that gratify the desire for knowledge, and that draw men close to nature, giving them a sense of the unity of all life and the eternity of natural forces.

2. Study "Common Faults in Introduction," page 121, and "Common Faults in Conclusion," page 136.

3. Study "Facing the Audience," page 368.

## Specimen Subjects

1. The Spider's Web.
2. Nest Building.
3. Bird Migration.
4. The Great American Game Licks.
5. Early Animal Life in America.
6. Protective Coloration and Self-preservation.
7. The Origin of New Species.
8. Environment and Plant Life.
9. The Silent Stars.
10. Alone at Twilight.
11. Tides, Waves, and Tidal Waves.

12. Volcanoes.
  13. Glaciers.
  14. Caves.
  15. Cyclones.
  16. Common Water.
  17. Springs and Geysers.
  18. Erosion.
  19. The Colors of Sunrise and Sunset.
  20. Religion in Nature.
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### Experiment XIII

Prepare a travel-talk for a popular audience.

#### Directions

1. If possible select a personal experience that was unusually interesting, enlightening, or pleasurable. A trip into a neighboring town or into the country, a canvassing experience or a vacation outing, the first week in college, a convention, a state fair, or even a long walk may contain all of the elements of interest, information, and pleasure that are found in a trip across the continent or into foreign lands. Lift your experience out of the commonplace by the mood or the manner in which you tell it. If you have no experience of your own which you can make interesting, then try to retell in an interesting way an experience about which you have heard or read.

2. Eliminate unnecessary details, and develop suspense and climax.

3. Study "The Unusual," page 311, and "The Unexpected," page 319.

4. Study "Formulating the Speech," page 93.

**Specimen Subjects**

1. Hunting with a Camera.
  2. The Iron Mines of Michigan.
  3. Yellowstone National Park.
  4. Yosemite Valley.
  5. Niagara Falls.
  6. A Visit to Cambridge.
  7. Down South.
  8. Out West.
  9. The Panama Exposition.
  10. Through the Panama Canal.
  11. The Foreign Quarter.
  12. Slumming.
  13. A National Game Preserve.
  14. A Great Zoölogical Park.
  15. The End of the Rainbow.
  16. Wanderlust.
  17. Travel and Education.
  18. With Roosevelt in Africa.
  19. With Sir Douglas Mawson in the Antarctic.
  20. Savage Tribes of the Philippine Islands.
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**Experiment XIV**

Prepare a speech for a meeting of a Woman's Club.

**Directions**

1. Find out something about the particular organization you are to address; its special interests, the subjects it has considered and on which it is well informed, its standing in the community, and the character of its membership. Also understand the nature

of the occasion on which you are to speak; its purpose, the place of meeting, the size of the audience, and the nature of the program. If there are other speakers, find out who they are, their subjects, the time allowed them, and your place on the program.

2. Study "Preparation for the Delivery," page 347.
3. Study "Unity," page 258.
4. Study "Preparation Should be Thorough," page 97.

### Specimen Subjects

1. The Spirit of Home-Making.
2. The Woman-Movement.
3. Civic Housekeeping.
4. Domestic Science in Home and School.
5. Efficiency in House Work.
6. The Home as a Factor in Education.
7. Books in the Home.
8. Children in Vacation Time.
9. Summer School for Children.
10. Teaching the Child to Work.
11. Letting the Child Play.
12. The Street and the Children.
13. Home Gardens.
14. Movies and Theaters.
15. Literature and Woman's Work.
16. The Old-Time Fireplace.
17. Great Mothers.
18. Mothers' Pensions.
19. A Federal Marriage and Divorce Law.
20. A Federal Child Labor Law.

### Experiment XV

Prepare a speech for a meeting of citizens interested in municipal improvement.

#### Directions

1. Select some topic on which you have, or can get, full and specific information, or some reform you are willing to stand for. Seek to inform or to lead your audience, or to do both. Try to know more about your subject than any one in your audience. Back up your feelings by sound facts which you have verified, if possible by personal investigation. Try to give your audience something definite to think about and to act upon. Avoid vague theories and "snap" judgments. Try to make your ideas "attack-proof."

2. Investigate public sentiment on your subject, and be prepared to meet opposition and to defend your plans.

3. Let your attitude towards your audience be friendly, firm, frank, and good-natured.

4. Study "Introduction,—Its Purpose," page 100.

5. Study "Discussion," page 126.

#### Specimen Subjects

1. Cleaning up the City.
2. Bringing Country Beauty to City Streets.
3. Garbage.
4. Dust.
5. Noise.
6. Good Roads.
7. Building Restrictions.
8. Municipal Ownership.

9. Commission Form of Government.
  10. Local Option.
  11. The Vice Nuisance.
  12. A Public Market and A Public Commission-Market.
  13. Nonpartisan Municipal Government.
  14. What the City Means to Its Children.
  15. Playgrounds and Child Development.
  16. Parks.
  17. Municipal Recreations.
  18. The School Buildings as Social Centers.
  19. The Need of a Civic Organization with a paid Secretary.
  20. Things that Make for Community Character.
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## Experiment XVI

Prepare a speech for a farmers' club, grange, or horticultural society.

### Directions

1. Try to understand the point of view of the people to whom you speak. Know something of their special problems and their greatest needs. Know something of the crops they raise and the degree of intelligence they use in planting, harvesting, and marketing them. Select a theme you can make of the greatest practical benefit, or of the greatest moral influence. Try to make the need or advantage of something appear so great that your auditors will want to do as you suggest.

2. In beginning your speech seek to establish common bonds of interest and sympathy with your audience. Put aside obtrusive feelings of class or occupational differences. Speak to your audience as a man to men, and not as a lawyer to farmers or as an educated man to ignorant ones.

3. Use simple language and talk common sense. Do not be afraid of true sentiment and genuine humor.

4. Speak without notes, and without the restraint of more formal occasions. Study "Use of Notes," page 374.

### Specimen Subjects

1. The Call of the Farm.
2. The Call of the City.
3. Character-building on the Farm.
4. The Value of Rural Organization.
5. Community Centers in the Country.
6. Rural Unity.
7. Recreations for Rural Communities.
8. A Farmers' Sunday Club.
9. Business Methods on the Farm.
10. Farm Sanitation.
11. Science and Agriculture.
12. Care of Fruit Trees.
13. Bee Culture.
14. Profit in Poultry.
15. Care of Milk.
16. Methods of Improving the Soil.
17. Silos and Ensilage.



18. Coöperative Marketing.
19. Good Roads.
20. The Farmer and Good Government.

## Experiment XVII

Prepare a speech for a teachers' institute.

### Directions

1. As in Experiment XVI, get something close to the needs of your audience. Be practical in your suggestions, but at the same time stimulating and elevating in your influence. Put enthusiasm and inspiration into your subject and animation into your delivery. "Prod the preacher" if interest lags. (See page 333).

2. Dress neatly, stand well, speak distinctly, keep the voice awake, watch your audience, and do not use notes.

3. Study "Preparing for the Delivery," page 347, with special reference to "Directness," page 361.

### Specimen Subjects

1. The Unit of Education—the Schoolroom.
2. The School as a Social Center.
3. The Successful Teacher.
4. The Teacher and the Community.
5. Efficiency Tests of Teaching.
6. The Spirit and the Letter in Teaching.
7. Petty and Ridiculous Things in Education.
8. The Child's World.
9. Laggards in School.
10. Giving the Bright Child a Chance.
11. Training the Will.

12. Marks—their Use and Abuse.
  13. Topical Recitation.
  14. The Leveling Process.
  15. Story Acting.
  16. Manners, Morals, and Hygiene in School.
  17. Work, Worry, and Play in Education.
  18. The Teacher as a Public Speaker.
  19. Vocational Ideals.
  20. Two Blades of Thought.
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### Experiment XVIII

Prepare a speech for a meeting of a press association to which the public has been invited.

#### Directions

1. Get well acquainted with the contents and tone of several leading newspapers, and with the general editorial and business problems before them. Read several good articles relating to journalism. Study the effects produced by newspapers upon public opinion and upon individual ideals and standards. Select a live theme, or one you can treat in a new and live way. Try to give your audience something new to think about, or a new way of thinking about old things.
2. Organize your materials carefully. Make your main points stick.
3. Practice to keep yourself wide awake while speaking.
4. Review "Directness," page 361.
5. Review "Facing the Audience," page 368.

## Specimen Subjects

1. The Power of the Press.
  2. What the Public Wants.
  3. Subsidized Journalism.
  4. What is Yellow Journalism?
  5. How to use the Newspaper.
  6. News.
  7. Getting News.
  8. The Newspapers of Today and the Ideals of Tomorrow.
  9. The Press and the Administration of Justice.
  10. The Psychology of Daily News.
  11. Censorship in Times of War and Peace.
  12. Mud-slinging.
  13. Effective Advertising.
  14. Clean Advertising.
  15. The Newspaper and Everyday English.
  16. A College Paper and Student Opinion.
  17. Morbid Sensationalism.
  18. Horace Greeley and the New York Herald.
  19. Publicity and Crime.
  20. Journalism as a Profession.
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## Experiment XIX

Prepare a speech for a popular audience on some subject relating to government, law, or penology.

### Directions

1. Study to know your subject so well that you can speak with clearness, positiveness, and authority. Have your ideas clearly, logically, and forcefully ar-

ranged. Think your speech through often enough to be sure of the order in which you want to present your ideas. Practice writing and speaking to an imaginary audience until you can express your ideas fluently and emphatically. Do not memorize your speech. Be prepared to adapt your ideas and your way of expressing them to the incidents of the occasion and the mood of your audience.

2. Remember that you cannot trust an audience to inspire themselves. The burden of creating interest and arousing enthusiasm rests with you.

3. Avoid problems without a remedy. Be hopeful.

4. Study "Conclusion," page 130.

### Specimen Subjects

1. John Marshall and the Constitution.
2. Roman Law and English Law.
3. Law and Liberty.
4. Mob Law.
5. Trial by Jury.
6. Law as an Educative Force in Society.
7. Moral Law and Statute Law.
8. The Law's Delay.
9. Some History of the Treatment of Criminals.
10. An Eye for an Eye.
11. Causes of Crime.
12. Punishment or Reform.
13. Parole and Pardon.
14. Juvenile Courts.
15. Indeterminate Sentence.
16. Employment of Criminals.
17. The County Jail.

18. The Torrens System of Land Titles.
  19. Free Legal Assistance.
  20. The Recall of Judges.
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## Experiment XX

Prepare a speech for a popular audience on some subject relating to eugenics and race-betterment.

### Directions

1. Let your first purpose in this speech be to make your audience think. This may be done by opposing them, shocking them, scaring them, promising them greater health and happiness, or by a straightforward appeal to common sense and plain duty. Whatever methods you use, avoid cheap sensationalism. Plain facts and cold reason are usually sufficient. Emphasize these facts by understatement rather than by exaggeration. Let your proposals seem feasible as well as desirable.

2. Study "The Unusual," page 311, and "The Unaccepted," page 315.

3. Study "Statistics made Comprehensible," page 296.

### Specimen Subjects

1. The Principles of Eugenics.
2. Right Living and Eugenics.
3. Enlightening the Public.
4. The Sins of the Fathers.
5. Sex Hygiene.
6. Things that Make Men Crazy.
7. Things that Make Men Old.

8. Alcoholism.—
  9. Drug Habits.—
  10. Pure Food Laws.
  11. Devastating Diseases.
  12. Housing Legislation.
  13. Isolation for Common Diseases.
  14. Preventive Medicine.
  15. Compulsory Medical Inspection for Schools.
  16. Better Public Health Service.
  17. Periodic Compulsory Medical Examination.
  18. Federal Marriage and Divorce Commissions.
  19. Compulsory Hygiene for the Schools.
  20. Methods of Keeping Well.
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### Experiment XXI

Prepare a speech as a part of a formal program given in connection with a Fourth of July celebration.

#### Directions

1. At the beginning of your speech try to get your audience good-natured and willing to listen to serious things you may wish to say. They will probably be free from all thought of the true significance of the day and from all sense of patriotic fervor and of obligation to the founders of this nation. They will not be thinking about the blessings and responsibilities of self-government, but about ball games, picnic dinners, and such things. Try to take your audience in the mood in which you find them, and at first please and entertain them, then gradually make them think about the worthy things of the past and the weighty

problems of the present, and finally send them away better citizens.

2. On an occasion like this, manuscript and notes have no place. Neither should the speech be formally memorized. You should watch your audience and adapt your speech to their response.

3. Do not unnecessarily waste time, and conclude quickly when the main climax of your thought and feeling has been reached.

### **Specimen Subjects**

1. The True Meaning of Independence Day.
2. Our National Birthday.
3. The Causes of Political Revolution.
4. Liberty and Law.
5. The Spirit of Freedom.
6. Let the People Rule.
7. The Consent of the Governed.
8. Representative Government and the Voter.
9. Education and Self-government.
10. Awakened Public Conscience.
11. National and International Peace.
12. National Honor.
13. Public Servants of the People.
14. Everybody's Business.
15. New Americanism.
16. Hyphenated Americans.
17. Blessings of Liberty.
18. Unalienable Rights.
19. The Course of Human Events.
20. Equality before the Law.

## Experiment XXII

Prepare a speech for a high school or college audience on Washington's Birthday.

### Directions

1. This occasion unlike the one in Experiment XXI is a formal occasion, planned for the single purpose of reflecting on the life and times of Washington. The atmosphere of the occasion is one of serious contemplation. The audience does not expect to be amused and entertained to any great extent, but to have its imagination stirred, its thought quickened, and its appreciation of our nation's heroes, its principles, and its destiny, made deeper. If practicable, begin your speech with a narrative spirit. Review briefly and vividly historical scenes essential to the mood and central thought of your speech. Make your appeal to the imagination strong. Try to give a stage setting for your thoughts. Your outline may well be put in the form of acts and scenes instead of propositions and supporting propositions. It will be easier to remember in this form; besides, the drama is often more powerful as a teacher than logic.

2. Make your speech move rapidly. Do not eddy. Study "Order," page 266, with special reference to "Forward Movement toward a Climax."

3. Study "Common Faults in Conclusion," page 136.

4. Practice speaking daily to an imaginary audience.



**Specimen Subjects**

1. Washington,—a Leader in a Crisis.
  2. Washington's Americanism.
  3. The Spirit of Nationality.
  4. The Causes of the American Revolution.
  5. Washington at Valley Forge.
  6. The Spirit of the American Revolution.
  7. Washington as President.
  8. Washington as a Man.
  9. Washington as a Public Servant.
  10. The Call to Public Service and to Private Life.
  11. America in 1783.
  12. The Struggle for Nationalism in America.
  13. Washington and the Constitution.
  14. Entangling Alliances.
  15. The Place of America as a World Power.
  16. The Rise and Decline of Party Spirit in America.
  17. Washington and our First Presidents.
  18. "Life, Liberty, and the Pursuit of Happiness."
  19. America and the Monroe Doctrine.
  20. International Liberty.
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**Experiment XXIII**

Prepare a speech for a college, high school, or popular audience on Lincoln's Birthday.

**Directions**

1. Review the Directions for Experiment XXII.
2. Avoid pointless repetition of things in Lincoln's life commonly known. Use old facts not as ends in

themselves, but as means by which you can impress lessons and emphasize truth. Try to look behind the record of Lincoln's life to the real man, and to feel that this real man lived an uncommon common life. Try to get a specific and personal realization of the greatness of this man. Try to get acquainted with Lincoln and to become impressed with his personality and his character.

3. Read the best books on Lincoln.
4. Review the Directions for Experiment VIII.

### Specimen Subjects

1. Lincoln's Early Life.
2. Lincoln's Struggle for Education.
3. Lincoln as a Lawyer.
4. Lincoln as a Speaker.
5. Lincoln as President.
6. Lincoln as a Leader of Men.
7. Lincoln as a Man of the People.
8. Lincoln's Integrity.
9. Lincoln's Tact.
10. Lincoln's Sense of Humor.
11. Lincoln's Moral Fiber.
12. The Religious Background of Lincoln's Life.
13. "With Firmness in the Right."
14. "The Last Full Measure of Devotion."
15. "Just and Lasting Peace."
16. "With Malice towards None."
17. Self-Dedication.
18. The Undivided House.
19. Common People.
20. Government of the People.

## Experiment XXIV

Prepare a speech as a part of a formal program for Memorial Day.

### Directions

1. Try to appreciate the significance and the spirit of Memorial Day and to pass this experience on to your audience. Do not talk about the origin of the day and the way it ought to be celebrated; do not inform your audience that it is significant, but make it significant to them. Try to make the great conflict surrounding the Civil War live again in the memories and imaginations of your audience. Try to make them feel something of the experience of the men who struggled in that conflict, and of the debt of gratitude and of patriotic service which we owe them. Do not belittle their sacrifices and their motives.

2. Think your speech out carefully, and deliver it many times to an imaginary audience, but do not memorize it word for word. Memorize the course of the thought,—the main steps, scenes, or moods by which your thought grows.

3. Read parts of Ingersoll's "Decoration Day Oration," 1888.

### Specimen Subjects

1. The Spirit of Memorial Day.
2. True Patriotism.
3. Living Patriotism.
4. The Patriotism of War and the Patriotism of Peace.
5. The Spirit of '61.
6. The Nation's Debt.

7. The Meaning of the Civil War.
  8. The Place of the Civil War in American History.
  9. The Civil War and the Future of the South.
  10. The Price of Freedom.
  11. The Price of Stable Government.
  12. Liberty and Union.
  13. A United People.
  14. National Unity.
  15. Independence Under the Law.
  16. The Land of the Free.
  17. These Honored Dead.
  18. Lincoln's Gettysburg Speech.
  19. The Blue and the Grey.
  20. America and the Growth of Internationalism.
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### Experiment XXV

Prepare a speech as a part of a formal program for Labor Day.

#### Directions

1. Review the Directions for Experiments XVI and XXI. Try to imagine just what your audience will be like, and to understand their daily experiences and their points of view.
2. Let your speech be constructive and helpful.
3. In the beginning of your speech try to get your audience into sympathy with your theme and with yourself.
4. Use simple language. Strive to be clear, frank, and direct. Study "Choice of Words," page 255, and "Directness," page 361.

**Specimen Subjects**

1. The Significance of Labor Day.
  2. A Living Wage.
  4. Getting and Spending.
  5. Liberty and Union in Labor.
  6. The Enemies of Labor.
  7. Agitation and Legislation.
  8. A Labor Party.
  9. Needed Labor Laws.
  10. A Minimum Wage.
  11. Child Labor and Child Slavery.
  12. Workingmen's Insurance.
  13. Industrial Accidents.
  14. Unequal Bargaining Power.
  15. Strike-made Wages.
  16. The Right to Work.
  17. Working for the Other Fellow.
  18. The Profit of Work.
  19. Reliable Men.
  20. Labor and Social Reform.
- 

**Experiment XXVI**

Prepare a speech announcing the policies you would stand for if elected mayor of your city.

**Directions**

1. Get a specific city in mind, and take an inventory of the needs of that city. If possible talk with thinking men from all classes and trades and with former office-holders and with heads of departments of city work. If practicable, make a personal investi-

gation. Read several good articles on municipal problems. Try to get a comprehensive understanding of the needs of the city and of the most practical means of meeting them. Get two or three general principles you would expect to apply in the administration of your office, and two or three specific things you would hope to see accomplished. Do not cover everything, but only the most important things.

2. Have a few good stories you can tell to entertain your audience and to illustrate your points.

3. Avoid personal attacks. Stick to the issues.

### **Specimen Subjects**

1. Efficiency in Administration.
2. Clean Government.
3. A Clean City.
4. Enforcement of the Law.
5. Municipal Ownership.
6. Better Parks and Playgrounds.
7. Municipal Recreations.
8. Municipal Markets.
9. Municipal Employment Bureaus.
10. Better Housing Regulations.
11. Better Fire Protection.
12. Better Streets.
13. Traffic Regulation.
14. The Tramp Nuisance.
15. Sunday Closing.
16. Suppression of Vice.
17. Better Health and Sanitary Service.
18. Organized and Efficient Charity Service.

19. The Inspection of Weights and Measures, and the Regulation of Business.
  20. Police Reform and the Efficient Administration of Justice.
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## Experiment XXVII

Prepare a speech advocating one specific law you would work for if elected to the Legislature of your State.

### Directions

1. As in Experiment XXVI, study the conditions and needs of your state. Read to become familiar with the reforms advocated and tried in other states. Select a single subject for thorough study. As far as your time and means will permit, become a specialist and an authority on your subject. Make a detailed brief, examine it carefully, and cut it down to the most essential ideas. Have many things you might say if you had the time. Think your brief over many times in order to clarify and strengthen your position. Discuss important points with your friends, especially with those who do not agree with you. This will open your eyes to the weaknesses in your case.

2. Stand up and talk to an imaginary audience. Do this several times, giving special attention to the most important parts of your thought. Do not memorize words, but have your ideas firmly and strongly fixed in mind.

### Specimen Subjects

1. The Short Ballot.
2. An Efficient Child Labor Law.

3. Good Roads.
  4. Single Tax.
  5. Income Tax.
  6. Inheritance Tax.
  7. Special Taxes.
  8. State Prohibition.
  9. Better Laws for the Enforcement of Local Option.
  10. Equal Suffrage.
  11. Prison Reform.
  12. Vice Elimination.
  13. Educational Institutions.
  14. Adequate Juvenile Offenders' Law.
  15. State Ownership of Natural Resources.
  16. State Forest Reserves.
  17. Better Public Health Laws.
  18. Insurance Laws.
  19. Minimum Wage.
  20. Torrens System of Land Titles.
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### Experiment XXVIII

Prepare a speech advocating one specific thing you would stand for if elected to Congress.

#### Directions

1. Review the Directions for Experiment XXVII. Try to look beyond the interests of your community or state to the needs of the several states and the country as a whole. Let your reading deal with both internal problems and international relations. Get a subject as vital as possible, yet one with which you



can grapple with at least fair success. Take something you can make tangible to an ordinary audience. If your subject involves political and economic theories not familiar to the common people, be especially careful to make these theories concrete. Do not use technical words. Reduce statistics to the terms of common experience.

2. Work to make your brief well-ordered and your ideas emphatic. Study "Emphasis," page 273.

3. Study "Sincerity," page 331.

### Specimen Subjects

1. Tariff Reform.
2. National Prohibition.
3. Equal Suffrage.
4. The Literacy Test for Immigration.
5. A Larger Navy.
6. A Merchant Marine.
7. Government Manufacture of Arms and Munitions.
8. Government Ownership of Telegraph and Wireless.
9. Government Extension of the Parcels Post.
10. Corporation Tax.
11. Inheritance Tax.
12. Better Federal Labor Laws.
13. Federal Child Labor Laws.
14. Federal Marriage and Divorce Commissions.
15. Conservation of Natural Resources.
16. Government Ownership of Coal Lands.

17. Better Water Transportation.
  18. Federal Employment Bureau.
  19. Six-Year Presidential Term.
  20. The Regulation of Big Business.
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### Experiment XXIX

Prepare the speech you would make at a teachers' meeting if you were elected superintendent of schools in a large city, or principal of a high school.

#### Directions

1. As in preceding experiments, the first thing to do is to try to get a clear understanding of the occasion and the needs of your audience. Then search your own mind for a subject and a central purpose. Try to get a unifying thought and a dominant note into your speech,—something on which your reputation as superintendent can be built. Put your own originality and your own personality into your speech. Be dignified, but not coldly formal. Try to make your audience respect you and like you.

2. Study "Self-mastery," page 340.

#### Specimen Subjects

- The Spirit of Coöperation.
2. Efficient Teaching.
3. The Moral Tone.
4. Some Needed Changes.
5. Discipline and Education.
6. System and Sense in Education.

7. The Heart of an Educational System.
  8. Vital Education.
  9. Personal Touch in Teaching.
  10. Acquiring Institutional Standing.
  11. School Character.
  12. Coördination.
  13. School Responsibility.
  14. Some Things that Educational Experiences Teach.
  15. Fads in Education.
  16. The Joy of Teaching.
  17. Keeping Up.
  18. Standards for Classroom Work.
  19. Interest.
  20. Helpfulness.
- 

### Experiment XXX

Prepare a baccalaureate address to be given at a small college.

#### Directions

1. A baccalaureate address is a combination of a commencement speech and a sermon, and should combine the good qualities of both. You can talk about serious things in a frank way. You can present the best and loftiest ideals without restraint or apology. Questions of expediency become subordinate to questions of right. Principles are more important than material things. You should try to give of your best thought concerning life and its aims and its con-

duct. Do not give abstract generalizations on conduct and duty, but concrete facts and illustrations which will give inspiration for better thinking and living.

2. Review the Directions for Experiment III.

### Specimen Subjects

1. The Life Abundant.
2. The Conquering Life.
3. Positive Living.
4. Self-cultivation.
5. The Larger Selfishness.
6. The Privileges and Responsibilities of Education.
7. Conscience Versus Interest.
8. Social Service—the Supreme Test of Success.
9. Industry and Idleness.
10. The Educated Man and the Church.
11. Moral Leadership.
12. The Size of Things.
13. As a Man Thinketh.
14. The Value of an Ideal.
15. "One Thing I Do." (Philippians 3:13.)
16. First Things First.
17. "Whosoever would become Great." (Matthew 20:26.)
18. "Whatsoever Things are True." (Philippians 4:8.)
19. "Rich in Good Works." (Timothy 6:18.)
20. The World as it Ought to be.

### Experiment XXXI

Prepare an address for a high school commencement.

#### Directions

1. Select a theme in which you can present vital truths and appeal to lofty motives. Speak not merely to the graduating class but to the entire audience. Your thought and mood, however, should be in harmony with the experiences and hopes of youth. Avoid pessimism, destructive criticism, and all moods that depress. Try to guide the ambition and encourage the enthusiasm of youth, to rekindle the zeal of middle life, and to bring good cheer to age. Appeal to the best in your audience. Let this appeal, however, be largely indirect,—the natural conclusion of facts, arguments, scenes, and experiences. Draw illustrations freely from biography, literature, and everyday life with which your audience is familiar. Make a special effort to make your ideas grow in interest and in force. Conclude quickly, but without abruptness. Make your last sentences pleasing to the ear, finished and reposeful.

#### Specimen Subjects

1. The Measure of a Man.
2. Culture Without College.
3. Three Great Teachers — Work, Society, Books.
4. Making a Future.
5. Education and Wealth.
6. The Citizen of To-morrow.
7. A Man's Mind.

8. The Higher Education of a Man.
  9. The Greatest Good.
  10. The Right Road.
  11. Level Best.
  12. Things that Have not been Done.
  13. The Call of College and the Call of Business.
  14. In Training.
  15. Personal Efficiency.
  16. Inherited and Acquired Success.
  17. The Top and the Bottom of Society.
  18. The Society of Books.
  19. Our Work.
  20. Uncommon Living.
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### Experiment XXXII

Prepare a commencement address to be given before a university audience.

#### Directions

1. Let the spirit of your speech be dignified and scholarly, but keep the language simple and free from pedantry. Deal with large problems and with large principles, and try to relate these to your audience. Avoid generalities unsupported by specific and concrete illustrations. While your appeal to the understanding and the reason should be strong, it should be mingled with appeals to imagination and emotion. Let the tone of your speech be elevating and broadening.

2. Do not waste time unnecessarily in introduction. Pass easily and quickly to your main line of

thought, develop this rapidly, and when your last main idea has been presented, summarize your main thoughts briefly and in such a way as to unify the whole speech and to emphasize your central thought and dominant purpose.

3. Practice to make your voice full, rich, firm, and pleasant.

4. Review the Directions for Experiments XXXI and XXX.

### **Specimen Subjects**

1. Trained Citizenship.
2. The Professional Man and the Community.
3. Specialization and Service.
4. Reform and the Common People.
5. Entrenched Opinion.
6. Law-made Public Opinion.
7. Public-Opinion-made Law.
8. Creative Thinking.
9. Preserving Culture.
10. The Spirit of Unrest and the College Graduate.
11. Education and Democracy.
12. Idealists.
13. Adjustment.
14. Newer Ideals of Scholarship.
15. The Challenge of Society to the College Graduate.
16. The Money Motive.
17. Calm Living.
18. The Ascent of Life.
19. The Spirit of Research in Everyday Life.
20. The Responsibility of American Citizenship.

**Experiment XXXIII**

Prepare a popular lecture to be given on lecture courses and at Chautauquas.

**Directions**

1. Get an attractive subject,—one which when printed will give people a desire to hear the speech, and when announced will secure attention and stimulate interest. Do your best to develop this subject in an attractive way; to make your audience willing to pay to hear you again. A return engagement is the best evidence of the effectiveness of a popular lecture. Let your aim be higher than mere entertainment. Get a message, but put it in an entertaining way. Study popular lectures and the methods of popular lecturers, and try to discover the sources of their success. Read such lectures as Russell H. Conwell's "Acres of Diamonds" and Wendell Phillips' "Lost Arts." Study "Concreteness," page 292, "Newness," page 311, and "Uncertainty," page 323.

2. Study "Persuasiveness," page 330.
3. Study "Preparing for Delivery," page 347.
4. Study "Delivering the Speech," page 366.

**Specimen Subjects**

1. American Humor.
2. Bad Blood.
3. Golden Apples.
4. The Joy of being Poor.
5. Popular Idols.
6. The Swing of the Pendulum.
7. Plain Folks.
8. The Size of a Dollar.



9. Love, Death, and Faith in Literature.
  10. The Naked Soul.
  11. Hells, Ancient and Modern.
  12. The Right to Think and the Right to Speak.
  13. The Sweat of the Brow.
  14. Militarism and the Masses.
  15. Cannon Fodder.
  16. Civilization by War or Peace.
  17. The Panama Canal and World Trade.
  18. Getting Rich.
  19. Common Sense.
  20. Fair Play for the Child.
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### Experiment XXXIV

Prepare a speech to be given at a banquet of the classes in Public Speaking.

#### Directions

1. This should be a time for fun, frankness, and helpful suggestion. Put aside all feeling of formality and restraint, and talk as friend to friends. Do not be silly or flippant, but be in your best humor,—good-natured, playful, and genuine—your own self, unafraid of yourself. Try to make others glad that they are in your company.

2. Beware of “chestnuts.” Do not tell a story simply because you have heard it, but because it has a point and a place in relation to your theme, the occasion, or yourself. Let your speech have a point, and make your stories fit it. Do not destroy the mood of a serious thought by interrupting it with a funny anecdote.

dote. Begin in a lighter vein and work towards a serious one.

3. If you are toastmaster, vary your introductions of speakers, and do not use more than your share of the time.

### **Specimen Subjects**

1. Why I Elected Speech-making.
2. Getting the Habit (of effective speaking).
3. Pet Ideas.
4. Nerve.
5. Eloquence.
6. Imagination.
7. Voices I have Met.
8. The Way I Do It.
9. My Ideal Speaker.
10. How I Intend to Win the Oratorical Contest.
11. Practicing on the Public.
12. Public Men Who have Won Honors in College Oratory.
13. Henry Clay as a Source of Inspiration.
14. Some of Beecher's Advice.
15. To Speak or Not to Speak.
16. Oratory and the Press.
17. Public Speaking as an Avocation.
18. Beating Yourself.
19. It's a Long Way to Tipperary.
20. Public Speaking as a Factor in Education.

## CHAPTER III

# PREPARATION OF THE SPEECH MATERIAL

### I. CHOOSING THE SUBJECT

When a speaker is asked to speak and the topic is not assigned to him the first question that enters his mind is "What shall I talk about?" The answer to this question involves other questions: "What is the purpose and spirit of the occasion?" "What will the audience be like?" "Where will the speech be delivered?" "What does the audience want?" "What have I to give them?" These questions suggest at once the first requisite of a well-chosen subject.

#### The Subject Should be Fitting

The subject should fit the occasion. Different occasions demand different subject-matter for the same audience. Thus, the subject for a speech at a student mass-meeting on the eve of a football game would not be the same as that used before a Y. M. C. A. meeting on Sunday. The subject, "Peace and Arbitration" would not be well suited to the spirit of Memorial Day, for it overlooks the main purpose of the occasion. "The Patriotism of Peace and War" might be better, but it suggests a line of thought apt to discredit the deeds of those in whose memory the day is set aside. Such an occasion forbids depreciatory remarks. It is a time to recognize and emphasize the good and the glory of just warfare, and not a

time to forget or belittle the motives and sacrifices of those who fought. Hence, "The Patriotism of War and Peace" would be a better subject, for here both the patriotism displayed in war and the patriotism *needed* in peace could be pictured and praised. Imagine if you can Abraham Lincoln emphasizing the curse of war in his Gettysburg Speech. When you are at the table of Mars good taste demands that you remember the good in his children. Yet, on the other hand, if the occasion is a meeting of a peace organization or a peace oratorical contest, the speaker would scarcely be justified in upholding militarism or in advocating greater preparation for war. This would be as bad as a plea for the saloon in a prohibition meeting. The subject should be appropriate to and should harmonize with the purpose and spirit of the occasion.

Sometimes a subject well-chosen may be developed so that it does not fit the occasion. The subject, "Taxation without Representation" might be a good topic for the Fourth of July if it served to recall the historical struggles that surrounded the American Revolution and to emphasize the principles at stake in that war for independence, but if this subject served merely as a starting point for a harangue on woman's suffrage it would be poor indeed. The discussion of any such specific question on an occasion suggesting great historical events and large national ideals is out of place. It reminds one of the Populist at a wedding, where the minister was about to "tie the knot" and stopped to ask, "Has anyone anything to say why this couple should not be wed?" The Populist in the back of the room heard only the first words, "Has

anyone anything to say?" After the moment of silence which followed the question he rose slowly, stroked his long whiskers, and drawled, "Well, if no one else is going to talk, I'd like to say a few words about 'Free Silver!'"

The speaker should be certain that his subject fits the occasion. He should know what the occasion is; the circumstances that surround it, its historical setting, its significance, its spirit and purpose. He should not hesitate to read and inquire in order that he may understand the occasion perfectly. His subject, however, should not be "The Occasion." He should not, as a rule, spend his time telling his audience all he has discovered concerning the occasion; how Memorial Day originated and how it ought to be kept, how the Fourth of July came to be celebrated by fire works and should be made "sane"; but he ought to know the occasion so well that his subject is in keeping with its spirit and purpose.

**The subject should fit the audience.** While a knowledge of the audience is of most importance in the selection of the materials and language used in developing the subject, it is also important in the choice of a subject. Audiences differ in maturity, occupation, location, racial standards, religious training, educational opportunities, etc., and with these differences come differences in intelligence, tastes, and ideals. The subject should come within the experience and interests of the audience. The subject that fits a student Y. M. C. A. meeting might not fit a railroad Y. M. C. A. The subject that fits a Unitarian congregation might not fit a Roman Catholic

congregation. The theme that interests a university audience often proves dry to the audience found in a small town. The college professor often fails as a popular lecturer, and the popular revivalist often fails as a preacher to college students. Although most of this failure is due to the style of thinking and speaking, much may be laid to poorly selected themes. The speaker should understand his audience. If he is not familiar with it by experience, he should try to ascertain its nature from those who have a chance to know.

**The subject should fit the speaker.** The subject should be one in which he is interested, and strongly interested; one about which he knows, or can know, more than his audience; one which involves truths and principles which he believes worth emphasizing; one if possible of which the speaker's mind and heart are full. A cold or lukewarm subject is not good enough; the subject should make the speaker glow with interest and enthusiasm. A subject borrowed from a printed page is not good enough; the speaker should own his own subject. He should realize and feel for himself. He should be able to digest the subject he chooses and make it into his own thought and desire. The speech he presents to the audience should be his own; one he has created out of his own thinking, and, if possible, one that springs from his own first-hand experience. John M. Thurston in his plea for intervention in Cuba could say, "The pictures in the American newspapers of the starving reconcentrados are true. They can be duplicated by the thousands," because he had seen with his own eyes instead of through the eyes of others. The man with a mes-

sage is the man who has investigated and experienced truth for himself and is so impressed and stirred that he wants to tell others.

**The subject should fit the time allowed the speaker.** Although the subject may fit the occasion, the audience, and the speaker, it may not fit the time allowed for its consideration. The subject should not be so large and general that it cannot be adequately presented in the time which the occasion warrants. Sometimes a prominent political speaker will announce a subject so general that his speech covers many questions and touches none adequately. Immigration, conservation, taxation, regulation, prohibition, education, segregation, sterilization, and every reformation in creation that the speaker has heard about, seems to be fit material for a one hour speech on such a subject as "American Standards" or "America To-morrow." Unless the speech seeks to announce a kind of all-embracing platform, the speaker should content himself with a few issues. As a general principle, a speaker should *narrow his subject* to a single line of thought, and to a single phase of that thought that can be developed in the time allowed. For example, subjects such as "Education" are too general. They do not suggest the central thought of the speech, but a general field of thought from which the speaker intends to select his subject. The specific phase of thought to be developed should be suggested by the subject. The subject, "Industrial Education," limits the discussion to a narrow field; while "Agriculture for Rural Schools" makes it still narrower. The subject should get as close to the heart of the speech as

possible. A general subject like "Education" indicates shallow, incomplete thinking on the part of the speaker. It suggests that the speaker is about to enter a vast art gallery, but does not know what the main pictures are or how to find them.

**The subject should fit the main purpose of the speech.** The purpose of a speech, like the subject itself, is determined by the spirit of the occasion, the character and mood of the audience, and the tastes of the speaker. The speaker should ask himself what he wants to accomplish by the speech. "Am I to amuse and entertain, to give information, to impress some old or new truth, to establish some contention, or to persuade men to live and act in accordance with certain principles?" "Am I to do one or more of these things?" "And which purpose is most important?" The speaker should get clearly in mind his chief purpose, and the central thought he wishes to present, before he decides on a definite statement of his subject.

### **The Subject Should Be Vital**

If the purpose of the speech rises above amusement and entertainment into the realms of purposeful instruction, conviction, and persuasion, the subject should be as vital as possible. A discussion of the subject, "Did Shakespeare or Bacon write Hamlet" may be an interesting way to pass time in a literary club, but the answer to this question has nothing to do with the appreciation of Hamlet, or any other of Shakespeare's (or Bacon's) plays. It is not vital. Such a discussion has no aim above entertainment or purposeless information. "The Habits of the Toad"



may make an interesting subject for a Grange meeting, but it is not vital enough. While it is true that toads eat bugs, and bugs are farmers' enemies, it would be difficult to get farmers to propagate toads as a means of killing bugs. "Spraying" would be a more vital subject.

To be vital a subject should come *close to the needs of the audience*. "Agriculture in the Rural Schools" might be a vital subject to a school board or to school patrons in a farming community, but it would scarcely prove vital to the board of education in a big city. There, the subject, "Education and the Dollar Sign" might be more interesting and vital.

To be vital the subject should *look forward and not backward*. The things that might have been are of less concern to men than the things that are and may be. After the Federal Government passes an income tax, men are not concerned with a discussion of "The Reasons why an Income Tax should not be adopted by the Federal Government." They want to know whether the tax will reach them. Anti-slavery is a dead issue. Prohibition and Woman's Suffrage will be dead issues when they have become established as laws. A vital subject must be alive. It need not be newly discovered. Historical and biographical subjects are vital when the principles involved are of enduring significance. History and literature are full of themes that may be vitalized, for great truths are always vital. Anti-slavery is dead; Garrison is dead; Phillips, Beecher, and Lincoln are dead; but the principles of liberty and justice are not dead. Old themes should not be avoided. Sometimes a student, assigned

a speech for such an occasion as Washington's Birthday before an imaginary high school audience, complains that the occasion is worn out. The fault here lies not in the occasion, but in the speaker. Every occasion is worn out and every theme is dead until a speaker with virility and originality renews and revitalizes it.

### **The Subject Should Be Constructive**

In addition to vitality and fitness, a subject should be constructive in its spirit; positive rather than negative. Its ultimate purpose should be to build up, and not to tear down. It should seek to conserve and reform, rather than to destroy. If it must tear down, it should rebuild. Even in a formal debate where each side is only half of the discussion, the negative should do more than object to the arguments of the affirmative. It should defend the old order, or else reform it in a better way than that proposed by the affirmative. In order to lead an audience, the speaker should be able to point out the right path as well as to warn them against the wrong one.

### **The Subject Should Be Hopeful**

Closely related to positiveness and constructiveness as characteristics of a good subject, is hopefulness. The right path, although beset with dangers, should promise comfort and satisfaction at the journey's end. The subject should be one that can be treated in an optimistic way. Its very statement should suggest "assurance of things hoped for, a conviction of things not seen." "The Ravages of Tuberculosis" is a subject pessimistic in spirit, for its presentation would fill men with sorrow and gloom,

or at best it might stir them with fright. The subject "The Prevention and Cure of Tuberculosis" is optimistic in spirit, for it answers the hope created by men's fears. Calamity-howling is not without its function. It sometimes frightens men into feverish action; occasionally it stirs them to serious thought; but it is incomplete in itself. Its vision is imperfect. It sees only the present, or a future as dark and threatening. To it there is no sun behind the cloud; no calm after the storm. It looks at the race problem in the South and sees no solution, hence, it declares that there is none. It looks at the statistics collected to show the growth of insanity, and thinks the human race is doomed to become demented. It even doubts its own sanity. It haunts the museums of crime opened daily to the public by the newspapers, and believes that every man has his price, every woman her weakness; that all that is best in life is decaying; that immorality, sensuality, and lust are fast becoming the rule in human conduct. A subject that cannot be treated with a spirit of true optimism should be avoided. If the case is hopeless, there is no use considering it, except a morbid desire to get others to sit down in helplessness with the speaker and weep.

The subject selected for a speech, then, should fit the occasion, the audience, the speaker, the time allowed, and the purpose of the speech; it should come close to the needs of the audience, and should deal with living ideals and problems; it should seek to conserve and construct; and it should encourage men to action by the assurance of success. To secure these qualities the following method is suggested.

### Subjects Should Be Collected

The student of speech-making who some day expects to make a public speech should form the habit of collecting subjects for speeches. Whenever a good subject suggests itself he should jot it down, and at the first opportunity record it, with a brief outline of the thoughts that come with it, in his card index under the section marked "subjects." After a time this section of "subject-cards" will represent the main topics in which he is most interested, and will furnish ready help to him when an invitation comes to speak. They will tend to awaken in him the inspiration that came when some subject first suggested itself, and this inspiration may lead him to the right subject.

It is important that a good subject should be written down when it presents itself, otherwise it may be forgotten. A small vest-pocket notebook should be carried for this and other purposes.

### Assignments

1. Study and criticise the specimen subjects under the experiments in Chapter 2.
2. Make a list of three subjects with a tentative plan of thought development for each of the speech experiments assigned to you.

## II. DEVELOPING THE SUBJECT

A subject cannot be well selected without at the same time being partially developed, for some knowledge of the purpose of the speech and the leading ideas to be used is essential to a wise choice of a subject. The problem, then, of developing the subject

selected is the problem of clarifying, classifying, and amplifying the vague, half-organized thought materials that are drawn into consciousness by contemplation of the subject.

### Taking an Inventory

A good thing for the speaker to do after he has selected his subject is to sit down with pen in hand and with small loose sheets of paper or cards of uniform size, and make an inventory of everything he can think about that may be useful in developing the subject. (3 by 5 cards are convenient in size and are more easily shuffled than sheets of paper.) He should use a separate card for every item or group of like items. As this inventory is being taken, and especially after most of it is recorded, the cards dealing with the same idea can be put together and these groups arranged in as orderly a manner as possible. Duplicate cards can be put aside and irrelevant ones excluded. When the inventory is finished and the cards arranged, the speaker has a tentative plan for the speech. It is well to record this on a good-sized sheet of paper in order to see the whole plan at a glance.

### Increasing the Stock

Up to this point, the speaker has been trying to clarify and classify his thoughts on the subject. The act of writing the inventory and a tentative plan has been of great value in making the thought details clearer and in fixing them in definite form. After this stock has been inventoried and arranged on the shelves, the speaker should look it over to see where he needs to buy in new goods. He may find some shelves full

while others, though properly labeled, are empty. He may think his display ample and attractive, but he will do well to call in experts to approve or rearrange it. In the majority of cases he will do well to read and investigate in order to verify and amplify his own thinking. His only excuse for not doing this is self-assurance or lack of opportunity. He should not ask, "Shall I read and investigate?" but "*What* and *How* shall I read and investigate?"

**Consulting Authorities.** The first object of reading and conference is to get the best thinking on the subject,—the expert witnesses and authorities. If the speaker knows some one who has special knowledge on the subject, he may be able to get valuable suggestions, including directions for reading, by a conference with such a person. If the speaker cannot get this special advice, he should go to the library, and by means of catalogues and indexes which the librarian will teach him to use, he should try to run down the most important books and articles on the subject. He should not read the first thing he chances to find, but should make a list of the references that look most promising and that bear most closely on the ideas he has in mind, and then start to read the ones he thinks best. In this way he will soon discover references to recognized authorities, or the authorities themselves. These authorities should give him the facts he needs to supplement his own knowledge.

**Increasing Enthusiasm.** The second object of reading and conference is to increase the interest, enthusiasm, and assurance of the speaker. A speaker speaks well when he is full of a subject, but he speaks

best when he is full of the right subject. Reading and conference should not only make the speaker full of information, but also full of certainty that his position is sound and his cause righteous. Often the speaker's own thoughts become stale to him. Old ideas cease to stimulate as strongly as when they were new. By reading and discussion, the enthusiasm of the speaker is revived. His mind is brought in conflict with other minds, and he is compelled to defend or abandon his ideas. His insight is surpassed by that of another, and he is inspired to see more. His faith is transcended by that of another, and he is filled with renewed zeal. If a speaker has a written oration or lecture which he uses many times, he should read to keep it vital. Even though the old form of the speech is retained and repeated, the words should be given renewed and fuller meaning. The speech should never cease to grow and ripen in enthusiasm. It should seldom cease to change its form from one public presentation to the next. New ways of expressing old ideas should be used, and new details substituted for old ones. Reading will help to keep the speech alive and vigorous.

**Keeping a speech alive.** The student with an oration for a contest or a speaker with a prepared speech should not limit his practice to his written oration. He should write and speak other orations on the same subject. He should continue to read and discuss and write and make speeches in order to make his formal oration mean much. The end of his reading should be to make a full head and a full heart.

Let the speaker read authorities, but authorities who stir and inspire. Inspiration is often a more important purpose in reading than information.

**Read to stimulate, not to collect.** The speaker should read to stimulate his own thinking and feeling, and not to accumulate quotations or the detailed arguments of others. He should make very few notes while he is reading, and these should be made in his own way of expressing the thought rather than in that of the writer. After reading several paragraphs or pages, he should stop to think it all over, and then make notes of his own reflections. These notes will not be what the writer wrote, but what the reader has assimilated. However, if he is reading for statistics, expert testimony, or quotations in which important thought is expressed in striking form, he will need to make notes in the words of the writer, but he should be sure to use quotation marks if he does so. Otherwise he may forget what is not his own words, and be in danger of the charge of plagiarism.

**Taking notes.** For the purpose of taking notes a card system of some kind, as already suggested, should be used. These cards should be filed under proper headings in the student's index box. Instead of the ordinary alphabetical way of filing records, headings that suggest at once the ideas classified under them, should be used. The index cards marked A, B, C, etc. can be reversed and the heading written on the blank side of the tab.



### III. FORMULATING THE SPEECH

#### Thinking Over the Plan

As the speaker reads and discusses his subject with others, he should rearrange and extend his tentative plan and begin the more complete formulation of the speech. This may be done in three main ways. First, he may extend the plan of the speech by writing in more of the details, think the whole plan over, and trust to the occasion for the exact words in which the ideas shall be expressed. This method emphasizes the substance much more than the form in which it is expressed, and has the important advantage of leaving the speaker free to adapt his form of expression to an actual audience.

#### Speaking to an Imaginary Audience

The speaker may stand before an imaginary audience and try to tell them the things he intends to say. He may go into an audience room where he can stand on the platform and speak to the empty benches, or he may stand in his own room, or even sit in a chair and talk to an imaginary audience of friends, or he may find someone who will listen to him as a part of the imaginary audience and offer helpful suggestions. A skilled critic should be sought wherever possible. Students of public speaking should form partnerships or small groups for such practice. This method carries the preparation of the first method one step further. It tries to imagine an audience, and to adapt the form of expression to this audience before the speech is made. For the inexperienced speaker this practice cannot be too strongly recommended. It not only

gives him readiness and certainty of form, but does this *without making the form conscious and rigid*. Instead of preparing one form for the speech, he prepares many variations of the same general form. When he comes to make the speech, he knows he can do it in some form, for he has already done it in many forms. Instead of making the speech for the first time, he is simply presenting it to an actual audience for the first time. This method, like the first, emphasizes the ideas, but has the added advantage of creating in advance an actual form in which the ideas may be expressed. It also has the advantage of creating a form that is oral in style,—free from the essay atmosphere, from the smell of the lamp. More than this, it gives the speaker excellent practice in voice and stage presence. He should not, however, allow the noise of his own voice or the consciousness of his own presence to override the thinking. He should not talk as loud as possible, but should think as clearly and intensely as possible, and should try to make an imaginary audience think with him. As he uses this method to formulate his speech more and more completely, he should not try to recall the words used at a former time. If these words come back to him spontaneously, he should welcome them, but he should keep himself free from a conscious effort to recall the form. He should keep his mind on the thought and create the form to fit it.

### Writing the Speech

The speaker may formulate the speech by writing it in part or as a whole. In doing this he may employ both the first and the second methods. He may make

his *written plan* more and more extended until it becomes a *written speech*, or he may speak, and then write down what he has said. Under all circumstances he should *write as for an audience*. He should test what he writes by the voice, speaking to an imaginary audience.

### Combining Writing With Speaking

Probably the best way of writing a speech is to build upon the first and second methods of formulating a speech. With a full plan in hand the speaker should speak and write, write and speak, until the form satisfies both ear and eye; until it becomes spontaneous yet polished. The full plan will give unity, order, and proportion to the speech; speaking will give the warm, easy-flowing, direct, earnest style of oratory; while writing will fix this in black and white and sit in final judgment on the form. The plan will keep the thinking from being loose; the speaking will keep the writing from being labored; the writing will keep the speaking from being lax. Without writing the speaker cannot examine the form of his speech critically to determine where a word should be changed or a sentence altered. Writing is essential to the greatest exactness, conciseness, and strength of style.

### Writing for Freedom and Power in Expression

Writing is the most complete way of formulating a speech. It should be practiced, especially by the student of Public Speaking, in order that he may improve his form. It should be used as an aid to more effective speaking, and not as an end in itself. The speaker should not write to reduce his thoughts to one rigid

form, but to express his thoughts freely in many forms, any one of which is good. Writing should not enslave, but should liberate the speaker. A written form that the speaker cannot change at will and adapt to the passing response of an audience, in a measure, makes him a slave, and should be avoided except in oratorical contests and on the most formal occasions where a rigid form is expected. The speaker may write large portions of his speech; he may give these again and again in practically the same way; but there should be between these portions transitions that are not written and in which he is free to add the thought and create the form which the occasion suggests. If oratorical contests could be changed in this one respect, the formality of such occasions would be greatly lessened. Some parts of a speech cannot be too thoroughly prepared in form. Some things should be said in just the right way. Important narratives, vivid descriptions, weighty facts, telling epigrams, brilliant plays of the imagination, and even sparkling wit that is born of contact with an audience should be written in the best form, and the mould of that form should be fixed in the mind ready for instant use in the expression of the prepared thought. Such portions of a speech, with the mould of form thoroughly prepared to shape them, do not enslave the speaker, but make him confident and free. They constitute the finer parts of many great orations. The speaker need not fear excessive preparation in writing and speaking except when these result in a rigid form that cannot be varied and adapted at will during the speech.

#### IV. PREPARATION SHOULD BE THOROUGH

By thinking and planning and reading, by conference and reflection, by thinking and speaking, by thinking and writing, the speaker should prepare for a speech. This preparation cannot be too thorough. His own reputation, his duty to the audience, and the importance of his subject should drive the speaker to do his best. As soon as an invitation to speak has been accepted, he should begin to prepare. If possible he should not allow a day to pass without beginning this preparation. He should work to have his plan thoroughly in mind several days before the speech is to be given. This will relieve him of worry and will give the speech time to mature and ripen. Delay in preparation until the eleventh hour is the bane of effective speaking. It makes the old speaker sink beneath his reputation, and prevents the young one from making a reputation. If a speaker is not willing to prepare, he is unfair to his audience; if he does not have time to prepare, he is unfair to himself. While some very famous speeches have been made without special preparation, apparently inspired by the occasion, they have not been without general preparation in thought and experience; and in many cases portions have been prepared in form for earlier occasions. Inspiration is a great thing; the stimulation given to a speaker by an audience and the occasion generally make him outstrip all previous efforts during his preparation; but inspiration should never be trusted to take the place of perspiration. It com-

pletes, but cannot supplant preparation. In most cases the audience must be inspired by the speaker instead of the speaker being inspired by the audience. Preparation, — thinking, planning, reading, conference, writing, speaking, this is the source of inspiration upon which the speaker should depend.

## CHAPTER IV

### SPEECH-STRUCTURE

For the best preparation of his speech materials the student should understand the essentials of speech-structure. When we examine a number of well-made speeches, we find a speech structure common to them all. At the beginning we find statements which bring the speaker, the audience, and the theme together, unite them in common sympathy and common interest, and start them together on a common journey in thought. This part of the speech is usually relatively short. Then follows the main portion of the speech,—the journey in thought. After this for a short time at the close we find reflection on the journey; its main points of interest, its real significance. These three stages in the growth of a speech have been recognized since the time of Aristotle. We call them the introduction, the discussion, and the conclusion; and while other terms have been used, and some writers have divided the introduction into introduction, narration, and partition, the character of these three stages has remained the same. The introduction with its narration and partition makes all necessary preparation for the journey, the discussion with its proof and refutation takes the speaker and audience together upon the road, while the conclusion reviews and fixes the main impressions of the journey. Every well-made speech develops along these three

lines; and both for the purposes of analysis and constructive composition a fuller knowledge of the nature and functions of these stages is important.

## I. THE INTRODUCTION

### Its Purpose

As suggested in the last paragraph, the chief function of the introduction is to prepare the way for the persuasive development of the central thought of the speech. The nature of this preparation will depend upon the occasion, the audience, the speaker, and the theme. Sometimes very little preparation is necessary. Sometimes the preparation is concerned with the subject-matter, sometimes with the occasion, sometimes with the mood of the speaker or the spirit of the audience. Among the specific functions of the introduction are these: (1) to secure silence and formal attention, (2) to establish mutual friendship and goodwill, (3) to create a receptive mood, (4) to focus the mind on a common line of thought, (5) to arouse interest in this line of thought. It is readily seen that the first three of these deal with the problem of getting the speaker and the audience ready for the theme, while the last two deal with the problem of getting the theme ready for the development of the main course of the thought.

**Securing silence and formal attention.** The very first purpose of the beginning of a speech is to get the audience quiet and ready to listen. This does not mean that there shall be absolute stillness, such as comes when the thought has grown to a climax and



the audience is held in rapt attention, but freedom from obvious noise, inattention, and disturbance. The speaker should get the audience to look at him and listen to his words. Usually the character of the audience is such that the moment the speaker stands before them they do look at him and listen. Sometimes, however, small groups are loathe to forego their conversations, business committees find it hard to come to order with the rest of the meeting, and ushers are slow to keep late comers quiet and inconspicuous. Studying in class while a fellow-student is speaking from the platform is a gross form of inattention which students in a speech-making laboratory should not tolerate. Successful speaking is impossible both in the laboratory and on actual occasions without quiet and respectful attention, for without these neither speaker nor audience can keep the mind strongly concentrated on the thought.

There are many ways by which silence and attention are secured. Part of these come from the manner and voice of the speaker and part from his opening words. If he is self-mastered, controlled, and deliberate, if he is manly and his voice is full and firm, if he is courteous, generous, frank, good-natured, and good-humored, if he is animated and genuine, if he is tactful in the choice and statement of his first ideas, he has qualities which will attract and hold an audience at the opening of a speech.

In trying to gain a chance to speak to a crowd of yelling republican students, William Jennings Bryan, after standing several minutes calmly waiting for a moment of partial silence, said, "I am willing to speak

if you are willing to listen." This sentence together with the calm manner of the man greatly reduced the noise and gave Mr. Bryan a chance to win the complete attention of his audience.

As an example of the methods used by speakers to overcome open opposition let us look at Henry Ward Beecher's Liverpool Speech. On this occasion the prejudice and antagonism ran so high that constant interruption made speaking very difficult. In trying to overcome this Mr. Beecher said,—

"Now, personally, it is a matter of very little consequence to me whether I speak here tonight or not. (Cheers and laughter.) But one thing is very certain—if you do permit me to speak here tonight you will hear very plain talking. (Interruptions.) You will not find a man,—(more noise) you will not find me to be a man that dared to speak about Great Britain three thousand miles off, and then is afraid to speak to Great Britain when he stands on her shores. (Applause and hisses.) And if I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way (Applause) than a sneak that agrees with them in an unmanly way. (Applause.) If I can carry you with me by sound convictions, I shall be immensely glad; (Applause) but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply fair play. Those of you who are kind enough to wish to favor my speaking—and you will observe that my voice is slightly husky, from having spoken almost every night in succession for some

time past—those who wish to hear me will do me the kindness simply to sit still and keep still; and I and my friends the Secessionists will make all the noise. (Laughter)."

The student will notice the variety of ways in which Beecher sought to win his audience. His frankness, courage, and appeal to fair play were probably the most successful; his classification of his opponents as Secessionists was probably less effective; while his appeal for personal favor and the sympathy of his audience was undoubtedly the least effective. An audience is not easily moved to pity a speaker. If his voice is poor, it is not to his credit. Excuses and apologies, as a rule, are the poorest means of winning the attention and confidence of an audience. The speaker should seldom begin a speech by telling the audience his troubles and weaknesses.

**Establishing mutual friendship and good-will.** Seldom does the speaker have to face open opposition. More often he must meet silent prejudice and a cold, critical, unsympathetic spirit. He must overcome a sense of strangeness that the audience may feel towards him. He must get acquainted with them. He must break down the restraint that keeps them from him. He must get their confidence. He must help them to forget the formalities of the occasion, the social and intellectual differences between speaker and audience, the class or racial prejudices that may exist, and any peculiarities in the speaker's voice or manner. He must get them to meet him with the extended hand of cordiality and friendship, as equals in the privileges and responsibilities of the occasion.

There are many influences that lead to a spirit of friendliness and good-will between speaker and audience. First, there may be a warmth of emotion surrounding the occasion and a mutual interest in the theme that draw speaker and audience together. When these influences do not exist, the task falls more directly upon the speaker. A pleasant manner on his part is important. Good-nature is contagious. A genuine smile breaks down coldness. A mood of strong and pleasurable interest on the part of the speaker soon spreads to the audience and makes them like him; for we like a speaker who likes his work. Courtesy, genuineness, frankness, manliness, and even boldness may attract us to the speaker. There is one thing, however, that few audiences can resist, and that is a strong sense of humor. If the speaker and audience can laugh together at the beginning of a speech, the formality and strangeness of the occasion disappear, and the non-sympathetic and hypercritical people present begin to feel the spirit of the crowd and to unbend and yield to the influence of the speaker. When an audience laughs with a speaker they are ready to consider serious things with him in a friendly way.

I remember well Booker T. Washington's skillful use of a humorous story at the beginning of a speech. He told the story of the old negro who was asked to clean out a henhouse in order that Mr. Washington's school might have more class room. The old man looked at Mr. Washington in amazement and exclaimed, "What! Clean out a henhouse in de day time!" There is more than one source of humor in

this incident. The fact that Mr. Washington had to use a henhouse for a schoolroom, while coming close to our sense of tragedy, tickles our sense of the ridiculous; and the old darkey's misunderstanding of Mr. Washington's purpose, and his concise expression of the relation of the negro race to the henhouse, pleases us more than words can explain. Through this story Mr. Washington could laugh with his audience at himself and his race in such a kindly way that it disarmed much of the prejudice that was certain to exist against him.

The humorous story, however, should be used with discrimination. Its purpose is largely entertainment for the sake of future persuasion. Hence it is most properly used on popular occasions. Orations that win college contests do not employ it. It has little place in courts and legislatures. It is seldom used in the pulpit except in a popular Sunday evening lecture. Humor, however, is not limited to the humorous story, and a sense of humor is always useful in unifying an audience and in establishing friendliness between speaker and audience.

**Creating a receptive mood.** If an audience is attentive and well-disposed towards the speaker, it is apt to be in a mood to accept at full value the speaker's thoughts. It is important that an audience should be open-minded and teachable, free from prejudice and distrust. The beginning of the speech should get their minds away from the things that irritate and displease. They should be stroked the right way if they are to be docile. Scolding and complaint shut up their minds against the message of the speaker.

They need to be praised and encouraged. More than this, they need to have their respect for and confidence in the speaker strengthened if they are to follow his thought implicitly. If the speaker seems at ease on the platform and certain of what he intends to say, if he has dignity and moral strength, if he rings true, if he seems fair and honest and open, his audience will trust him. They will open their understandings to his teachings and their emotions to his appeals. If, on the other hand, the speaker is suspicious, wary, politic, time-serving, afraid of giving offense, afraid of taking a stand, if he is peevish or quarrelsome, ever conscious of past wrong or present differences, expecting failure from the start, he can not hope for the confidence and trust of an audience.

I recall a speech by Mary Antin in which both the spirit of friendliness and good-will towards the speaker, and the receptivity of the audience, although initially strong, were weakened, if not at times destroyed, by the frequent reminder that the Jews, including the speaker, had been snubbed and mistreated. On this occasion the audience knew of the strong human touch in Miss Antin's writings and were anxious to meet her as a fellow-being and to hear her story. No one thought of her race until she mentioned it. There was no hostility towards her as a member of that race, yet she constantly assumed that hostility existed. When she asked for fair treatment of the Jew in the beginning of her speech, we were ready to grant it, but she would not accept it. Whenever the audience put out its hand to grasp hers in friendliness and good-will, she gave it a slap. The persuasiveness of the

speech was greatly diminished by failure to strengthen rather than lessen a receptive mood. Such failure is common to those who have a bone to pick or a sore memory. When "insurgency" becomes a disease, its victim loses power as a speaker and a legislator.

**Focusing the thought.** One very important purpose of the beginning of a speech is to focus the mind of the audience upon the line of thought which the speaker wishes them to follow. This is a process of turning the attention towards and fixing it upon the germ of thought which the main part of the speech will develop. It is a process of defining terms, narrowing the question, setting forth necessary facts, drawing clearly cut issues. It includes the functions of the "Narration" and the "Partition." It looks straight forward towards the central thought of the speech. In many cases it is the only purpose which the introduction needs to serve.

At the beginning of his oration on "Gettysburg" with which he won the first honor in the Northern Oratorical League in 1895, Frank L. Ingraham focused the thought quickly upon the main questions he wished to consider. Mr. Ingraham said:

"A century ago this world was a slave-holding world. Throughout the earth there was not, and never had been, an important nation where the crack of the slave whip was not heard. To-day there is not a civilized nation on the globe where man can own his fellow-man. Not only has the toiler in all civilized lands been made free, but society is educating and uplifting the laborer, is recognizing more and more his worth, his rights, his dig-



nity. This is a great revolution, one of untold meaning to humanity. It has cost years of violent political contest. In its cause martyrs have died, armies have striven in bloody conflict, and nations have been rent asunder. The turning point in this revolution was reached in our Civil War, and the decisive hour of that war occurred when the Southern army struggled in mortal combat on the field of Gettysburg. What were the principles there at stake? What was the history of that battle, and what its influence?"

Another example of this process of focusing the thought is seen in John C. Calhoun's speech on the slavery question, in the United States Senate, March 4, 1850. A part of the introduction in this speech follows:

"I have, Senators, believed from the first that the agitation of the subject of slavery would, if not prevented by some timely and effective measure, end in disunion. Entertaining this opinion, I have, on all proper occasions, endeavored to call the attention of both the two great parties which divide the country to adopt some measure to prevent so great a disaster, but without success. The agitation has been permitted to proceed with almost no attempt to resist it, until it has reached a point when it can no longer be disguised or denied that the Union is in danger. You have thus had forced upon you the greatest and gravest question that can ever come under your consideration—How can the Union be preserved?"



**Arousing interest.** In the process of focusing the mind upon the course of the thought it is important that a strong desire to follow that course be aroused. A good way to do this is to begin the speech in a narrative spirit in which the element of suspense is strong. In a narrative the ideas are presented in the natural order of cause and effect, and the mind of the auditor is constantly expecting the next detail. His curiosity makes him anxious to know what is coming, and unconsciously he finds himself dependent on the speaker. Notice how quickly the interest rises in the following opening sentences of introductions.

“On the 12th of February, 1809, two babes were born—one in the woods of Kentucky, amid the hardships and poverty of pioneers; one in England, surrounded by wealth and culture.”

Ingersoll's lecture on Lincoln.

“A hundred years ago today a man died. He died immortal. He departed laden with years, laden with works, laden with the most illustrious and the most fearful of responsibilities.”

Hugo's lecture on Voltaire.

“Fourscore and seven years ago our fathers brought forth upon this continent a new nation,\* \* \*”

With his lecture on “Acres of Diamonds,” Russel H. Conwell has entertained and persuaded popular audiences for years by beginning with a series of narratives, all illustrating the fact that precious things may be found close at hand if we are able to see them. After a word about the title of the lecture he begins with the following story:

"He (the guide) told me that there once lived near the shore of the River Indus an ancient Persian by the name of Al Hafed. He said that Al Hafed owned a farm, with orchards, grain fields, and gardens; that he had money at interest, had a beautiful wife and lovely children, and was a contented and happy man. Contented because he was wealthy, wealthy because he was contented.

"One day there visited this old Persian farmer one of those ancient Buddhist priests, one of the wise men of the East, who sat down by Al Hafed's fireside and told the old farmer how this world was made. He told him that the world was once a great bank of fog, and that the Almighty thrust his finger into this bank of fog, and began slowly to move his finger around, and then increased the speed of his finger until he whirled this bank of fog into a solid bank of fire; and as it went rolling through the universe, burning its way through other banks of fog, it condensed the moisture until it fell in floods of rain on the heated surface of the world, and cooled the outer crust. Then the internal fires, bursting the cooling crust, threw up the mountains and the hills and the valleys of this wonderful world of ours.

" 'And,' said the old priest, 'if this internal melted mass burst forth and cooled very quickly it became granite; if it cooled more slowly it became copper; if it cooled less quickly, silver; less quickly, gold; and after gold, diamonds were made.' Said the old priest, 'A diamond is a congealed drop of sunlight.'

\* \* \* And the old priest told Al Hafed if he had a

diamond the size of his thumb he could purchase a dozen farms like his. 'And,' said the priest, 'if you had a handful of diamonds you could purchase the county, and if you had a mine of diamonds you could purchase kingdoms and place your children upon thrones through the influence of your great wealth.'

"Al Hafed heard all about the diamonds that night and went to bed a poor man. He wanted a whole mine of diamonds. Early in the morning he sought the priest and awoke him. Al Hafed said, 'Will you tell me where I can find diamonds?'

"The priest said, 'Diamonds, what do you want of diamonds?'

"Said Al Hafed, 'I want to be immensely rich.'

" 'Well,' said the priest, 'If you want diamonds, all you have to do is to go and find them, and then you will have them.'

" 'But,' said Al Hafed, 'I don't know where to go.'

" 'If you will find a river that runs over white sands between high mountains, in those white sands you will always find diamonds,' said the priest.

" 'But,' asked Al Hafed, 'Do you believe there is such a river?'

" 'Plenty of them; all you have to do is to go where they are.'

" 'Well,' said Al Hafed, 'I will go'."

Then we are told that he sold his farm, searched in vain for diamonds, and died in despair, while on his farm was discovered "the diamond mines of Golconda,

the most valuable diamond mines in the history of the ancient world."

Another means by which the speaker often arouses interest is the use of a striking quotation. In his lecture on "The Pulpit in Modern Life," Newell Dwight Hillis began as follows:

"Having lingered long in foreign climes and countries, Plutarch returned home to affirm that he had found cities without walls, without literature, without coins or kings; people who knew not the forum, the theater, or the gymnasium; 'but,' added the traveler, 'there never was, or shall there ever be, a city without temple, church, or chapel'."

Here an ancient and recognized witness is introduced to announce the importance of the subject.

Percival V. Blanchard, in his speech on "The Roosevelt Theory of War," with which he won the National Peace Oratorical Contest in 1912, began as follows:

"Ex-President Roosevelt has made this astounding statement: 'By war alone can we acquire those virile qualities, necessary to win in the stern strife of actual life.' These words, coming from the lips of a nation's idol have fallen like a bombshell in the camp of the pacifists."

In this speech the speaker tried to show that the theory expressed in this quotation is wrong. This method is common in refutation. A debater often introduces his rebuttal arguments by quoting a statement of his opponent.

In beginning his speech on "The New South," Henry W. Grady said:

"There was a South of slavery and secession: that South is dead. There is a south of union and freedom: that South, thank God, is living, breathing, growing, every hour.' These words delivered from the immortal lips of Benjamin H. Hill, at Tammany Hall in 1866, true then and true now, I shall make my text tonight."

The use of a striking quotation or text, while common in popular exposition and argument, is not as effective in overcoming indifference as narrative. It assumes that the audience is ready to listen and is already interested in the theme. It is more effective, however, than the method of generalization so commonly found in the introductions to college orations. Abstract general truth, no matter how well stated, is not an effective means of arousing interest. For example, take the following beginnings of orations that have won honors in the Northern Oratorical League Contests:

1. "Governments are not created; they grow out of the past. Constitutions are not struck off in a single convention; they are the slow, deliberate work of ages."

2. "Political and religious reforms move slowly. We change our beliefs and at the same time hold fast to old customs."

3. "Ideas are not temporal, they are eternal. They move onward through the ages shaping the destiny of worlds."

4. "Great characters are epoch makers. As we study the history of progress, we see men rise up and shape the destiny of nations."

5. "Culture arises from love of perfection; progress is the creature of high ideals; great works spring from the ruins of greater projects; above life that is, hangs eternal models of life that is possible, and the measure of man's greatness is the quality of his aspirations."

Compare with these the following:

6. "A century ago this world was a slave-holding world. Throughout the earth there was not, and never had been, an important nation where the crack of the slave whip was not heard. To-day there is not a civilized nation on the globe where man can own his fellow man."

7. "On the battlefield of Saratoga stands a towering obelisk, commemorative of that decisive struggle of the Revolution. About its base are four deep niches."

8. "By the shore of the sea a boy stood alone. He watched in awe the ocean's power as it broke thunderously upon the rocks; he gazed with dreamer's eyes away over the foam-capped waves to the place where sky and ocean meet, and from out the mists that veiled the western horizon there came to him the call of the sea. He wondered in his boyish imaginings what shores were washed by those same waters."

It is seen at once that the descriptive and narrative spirit in the last three examples is more effective in arousing interest than the general statements

in the first five examples. In example 5 there is neither suspense nor progress in the thought, while in example 6 there is perfect progress, and in examples 7 and 8 the suspense is strong, and a keen desire to know more is created. To arouse interest the speaker should seek in his opening sentences to give his audience the eager desire to know more.

### Types of Introductions

**Personal.** As has already been suggested there are several ways of beginning an introduction. In the first place the beginning may be personal. The speaker may talk about himself, his relation to the occasion and the audience, his peculiar knowledge of the subject and how he acquired it, the way he was invited to speak, etc. He may say, "I am glad to be here; I appreciate the honor; I feel the difficulty; I have not been able to prepare; I am no orator;" etc., etc. Such an introduction at best indicates self-consciousness, self-conceit, or a desire to kill time. It directs the attention of the audience to the speaker, and tends to make the speaker more important than the subject. In rare cases where the speaker is revered and honored by all present, where he is greater than the theme, and where the occasion exists for the sake of the speaker, a personal introduction is often expected, but true greatness always avoids it. Again, in those cases where a speaker has been attacked and needs to explain or defend himself, a personal introduction is often needed. The speaker, however, should avoid all appearance of self-conceit. A personal introduction, at best, is dangerous. No matter how high a man's

motive, or how humble he is at heart, some one is certain to misjudge him and call him egotistical and self-conceited.

**Reference to the occasion.** Another way to open a speech is to refer to the occasion. In beginning his speech at the laying of the cornerstone of the Bunker Hill Monument, Webster said,

"This uncounted multitude before me and around me proves the feeling which this occasion has excited. These thousands of human faces, glowing with sympathy and joy, and from the impulses of a common gratitude turned reverently towards heaven in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembling have made a deep impression on our hearts."

In opening his Irrepressible Conflict speech Seward said,

"The unmistakable outbreaks of zeal which occur all around me, show that you are earnest men—and such a man am I."

Such references to the common things that surround the speaker and the audience and to the common feelings that stir them, often make an easy, spontaneous opening to a speech, and do much to unify the audience and put them in sympathy with the speaker. Sometimes the remarks of the presiding officer or of a preceding speaker will give the cue to an informal beginning that will at once put the speaker and the audience on familiar terms. The student



of speaking should be alert to seize such opportunities.

While reference to the occasion is an easy way of beginning, the speaker should guard against wasting time on this kind of a beginning. He should remember that the theme, as a rule, is more important than the occasion, and should pass quickly to the discussion of the theme.

**Reference to the theme.** The speaker may begin by talking about his theme. He may show its historical development—its genesis and exodus, its wanderings, and its sight of the promised land. He may seek to establish its importance by showing that others are thinking about it; that newspapers, congresses, and men of prominence are talking about it. He may explain how the theme is related to himself and the occasion. In these ways he may succeed in arousing genuine interest, or he may bore his audience with wornout facts or nonessential preliminaries. He should be careful not to kill time. He should realize that it is not necessary to begin every discussion with Babylonia, Egypt, Greece, and Rome.

It is sometimes necessary for the speaker to defend or justify his theme in relation to the occasion. The following from a speech given by James B. Angell at the Peace Jubilee held in Chicago in 1898, is an excellent example of such a case.

“It may seem to some that any reference to the subject assigned to me (War and Arbitration) must strike a dissonant note in the pæans of victory which are thrilling our hearts at this hour. While this

hall is ringing with the praises of the great captains who honor us with their presence tonight, and of their comrades and followers, with the praises of the brilliant naval commanders who, with their gallant sailors, have won the admiration of the world for our navy, and with the praises of the wise commander-in-chief of our armies and navies, who has presided over the conduct of the war with such consummate skill, to attempt to direct your attention to the tame and hackneyed theme of arbitration, to the quiet methods of settling international difficulties by the noiseless procedure of arbitration, may appear like appointing a Quaker meeting on the edge of a battlefield.

“But when I remember that no brave American fights from delight in carnage, but only to secure an honorable peace; when I remember that great captain, General Grant, who knew well both the glories and horrors of war, declared that he looked forward with hope and delight to an epoch when a court should settle international differences; when I remember that President McKinley received the plaudits of the whole civilized world for so long employing every resource at his command to secure from Spain by peaceful measures what he was reluctantly compelled at last to demand at the cannon’s mouth; when I remember that he seized the first auspicious moment to make an armistice and open the doors of peaceful negotiation for the complete settlement of all questions in dispute, I venture to hope that the subject is not altogether inopportune.”

**Humorous beginning.** In after-dinner speaking and in some forms of popular lectures where the demand for entertainment is strong a common way of beginning the speech is to tell humorous stories. In a great many cases these stories have no relation to the theme or to each other. They are just "good stories I want to tell you." Something already said "reminds me" of an anecdote that is funny. And so it is dragged in. If people laugh, another one is dragged in and the process is continued until the good stories are all told. Then the speaker proceeds to talk about himself or the occasion until the audience is tired of waiting for the theme. Then he realizes that "brevity is the soul of wit" and stops "abruptly" by telling another story. While the humorous story and the amusing incident have their place, they should never be made the substance of the whole introduction and the whole speech. Too often the after-dinner speech degenerates into a string of "chestnuts," and the after-dinner speaking that insults intelligence and degrades morals cannot be too strongly condemned. The student of speaking should never allow a humorous story, no matter how good in itself, to creep into the introduction of a speech unless it belongs there. If his purpose is merely to pass time in a careless way, he will find humorous stories useful, but when he has a serious purpose and a message worth uttering, very little time should be spent in this kind of humorous beginning.

**Philosophical beginning.** A fifth type of opening may be called the philosophical beginning. Some weighty, general truth is announced. If this general

truth is closely and essentially related to the main idea, if it is a germ thought unfolding itself rapidly, it affords a quick and effective means of getting to the vital points to be discussed. But when a general statement is used, as is often the case in college orations, simply as a high-sounding means of bringing in and announcing the theme, it produces an impression of ostentation and insincerity. The philosophical beginning should set no thoughts in motion that do not aid in the development of the main purpose of the speech. Examples of such a beginning are found in the first five introductions on page 113.

**Dramatic beginning.** The purpose of the stage is to present a vivid picture of actual life—man in contact with his environment. It seeks to present to the eyes and ears of an audience, human experiences. The public speaker often wants his audience to realize intensely the experiences and conditions from which his theme springs, and the setting in which it is to be considered. To do this he uses a type of introduction which may be called dramatic. By description and narration he paints a vivid scene, and makes his audience feel the life experiences that go with it. In this way he creates in his audience a sympathetic identification with the experiences portrayed. The principal elements in this dramatic beginning are vividness, intensity, and a dominant spirit. If well delivered such a beginning seldom fails to put the audience in the proper mood to consider the theme. It cannot, however, be used on all occasions. The atmosphere of the occasion must justify its use. The opening of

Tennyson's "Guinevere" furnishes a good example of such a beginning in narrative poetry :

"Queen Guinevere had fled the court, and sat  
'There in the holy house at Almesbury  
Weeping, none with her save a little maid,  
A novice : one low light betwixt them burn'd  
Blurr'd by the creeping mist, for all abroad,  
Beneath a moon unseen albeit at full,  
The white mist, like a face-cloth to the face,  
Clung to the dead earth, and the land was still."

### Common Faults in Introductions

**Unnecessary delay.** Whatever type or combination of types of opening the speaker uses, he should avoid unnecessary delay. He should pass as quickly and as directly to the consideration of his main theme as the circumstances of the occasion will permit. Sometimes very little introduction is needed ; a few sentences of greeting, of explanation, or of outline will open the theme. Again more extended remarks are necessary. Good judgment and responsiveness to the audience should guide the speaker.

The speaker should guard against two extremes in beginning his speeches. First, he should not jump abruptly into the middle of his subject and discuss the first minor point that comes to his mind. This indicates loose, careless habits of thought. Second, he should not back away from his subject. It is very easy for a speaker to do this. He may prepare an introduction that begins to outline and unfold the course of his thought ; he may put before this a statement of general truths involved in his discussion : in

front of this he may put a paragraph or two dealing with the history and importance of the theme; then he may go back another step and tell all about the occasion; this suggests still another introduction in which he makes known his personal thoughts and feelings in connection with his invitation to speak and his efforts to get a subject; then before all he can tell some funny stories to amuse his audience. Students sometimes say when given a short time to speak, "I cannot get started in seven minutes." They waste a minute or two complaining that "the time is too short for the discussion of so large a subject." In such cases they need to learn not to waste time in the introduction; that a sentence or short paragraph will introduce the thought. One great value of the short speech is that it teaches students to start the main thought quickly and to make every word count. The speaker should not seek to kill time, to use seven or ten or twenty minutes allotted him, but to fill time to its fullest measure with thought and feeling.

**Insincerity.** In beginning a speech the speaker should try to avoid other common mistakes. In the first place, his introduction should ring true. It should be free from mere formal palaver, from hollow compliments, and from false humility. If a speaker really appreciates the honor or the opportunity of speaking, if he is really glad to have a part in the occasion, he may, with propriety and profit, say so; but a formal assertion of an appreciation and a joy that do not exist, wastes time and creates distrust. If a speaker sees something about an audience or their work as an organization or a community that he wants to praise,

he can give pleasure to the audience and win their good will by a simple, unexaggerated statement of commendation. This praise, however, must be simple and genuine. The moment the speaker praises too much or with a conscious purpose to win favor his praise becomes flattery. An audience may be intelligent, but it is not necessary to tell it so; it prefers to have some things taken for granted. Let the speaker beware of a deliberate attempt to flatter. While some will be deceived, the majority will understand and become suspicious.

If a speaker has studied his theme thoroughly and is conscious of his inability to present it in an adequate way, a frank confession of his lack of power may exalt the theme, and create belief in its importance and interest in its development; but at best such a confession springs from self-consciousness, and calls attention to the speaker. As a rule an audience wants a speaker to reveal his strength and not his weakness. As a rule apologies and excuses do not increase confidence. If they are genuine, they may make an audience sympathize with a speaker and make allowance for defects in his speech; they may disarm a hypercritical spirit, but they do not make an audience more willing to be led by the speaker. As a general principle, a speaker should avoid false excuses, flattery, and all forms of insincerity in the introduction of his speech. The tongue should not be allowed to utter what the heart does not feel.

**Fault-finding.** Again in beginning a speech, the speaker should avoid a complaining, fault-finding, disputatious spirit. The introduction should establish

common bonds of understanding and sympathy. At least it should stimulate a willingness on the part of the audience to listen to the speaker. Complaining and fault-finding repel an audience, and disputation keeps them away. The way to win a man's confidence is not to call him names and slap him in the face. When once his confidence has been won, he will stand a good deal of complaint and opposition, but the introduction is not the place to complain and oppose. The introduction should arouse interest. Criticism of the occasion or the theme throws cold water on any little flame of enthusiasm that may exist in the audience. The introduction should seek to kindle, not to quench. A speaker who finds fault with his theme doubles his task. A speaker who, on a common occasion such as Commencement, Memorial Day, Washington's Birthday, or the Fourth of July, complains that the occasion is commonplace and that the speeches others have given on such occasions have been tiresome, hangs himself with his own rope. If the occasion is commonplace, the speaker's business is to make it significant; if the subject-matter is old, the speaker's business is to make it new. A spirit of forbearance, generosity, and enthusiasm should characterize the opening of a speech.

**Exaggerations in thought, feeling, and style.** Still another common fault found in the introduction of speeches is excessive emotion. Although a speaker, by previous thought, may be thoroughly stirred by his subject when he begins to speak, he should remember that his audience is not apt to be so stirred, and he should give them the knowledge and experience from



which emotion springs before he pleads or condemns. Men are not willing to act or to judge in a blind way. For this reason strong emotion is out of place in the introduction of a speech except when the spirit of the occasion and previous speeches or events have stirred the audience. Strong emotion is the climax of thought. It is the fruit of a growth which the audience should experience as well as the speaker. The audience should be led to feel with the speaker, and not to feel for him.

The same natural order of development that excludes strong emotion from the beginning of a speech also excludes highly figurative and rhythmical language. Imagination and music are the blossoms of the mind which spring from the deep root and the strong branch of experience and thought. They are the products of thinking and feeling that has grown vigorous, harmonious, and vital. The music at the close of Blain's speech on the death of Garfield would seem out of place at the beginning. Both the music and the feeling of this splendid close sometimes seem exaggerated to one who has not read the rest of the speech. In fact, many fine extracts from oratory and poetry are not appreciated because the whole selection with its mental background has not been read and understood. The law of growth in a speech is like the law of growth in a plant, first the mental seed and the mental blade, then the emotional blossom and the full fruit. As a general rule the speaker should begin simply and easily. He should hold his emotions and imagination in reserve. Exaggerations in statement,

in feeling, and in form of expression should be avoided.

**False leads, etc.** Among other common faults in introduction are the following: pointing in the wrong direction, arguing, and concluding. Anything that sets in motion trains of thought that do not move towards the main ideas of the speech should be excluded. False leads confuse and disappoint the audience. Arguing and pleading do not belong in the introduction. The purpose of the introduction is not to examine witnesses and present reasons, not to make a final plea to the jury, but to prepare the jury to look at the case from the most favorable point of view. These faults, in connection with tiresome delay, insincerity, fault-finding, and exaggeration, destroy the good will, confidence, and interest which the introduction should build up.

### Assignments

1. Discuss the introductions in the "Speech-plans" III, IV, V, VI, XI, XII, XIV, XXII, XXVI, and XXVII, pages 144-214.
2. Select six introductions from printed speeches, and discuss (1) the purpose, (2) the faults, and (3) the sources of effectiveness in each.

## II. DISCUSSION

We have seen that the function of the introduction is to provide the common knowledge and mutual understanding necessary to bring the speaker and the audience together, and to prepare them for the con-

sideration of the main ideas of the speech. It stretches the canvas, focuses the lantern, selects the film, turns out the house lights, and puts all in readiness for the moving pictures. The function of the discussion is to display the pictures. The principles that should govern this display will be more fully discussed in Chapter 6—"Speech-qualities." In general, however, these pictures should first be distinctly seen, closely related, and well arranged; second, they should be so presented that the most important groups of pictures should make the strongest impression; third, the pictures as a series should stir and win the audience.

When we examine the structure of the discussion of a well-organized speech we find a *small number of main ideas bound together by a single purpose*. These main ideas are in turn developed by subordinate ideas which are bound together by the main idea. These subordinate ideas grow out of less important details of thought. Thus, in Patrick Henry's speech before the Virginia Convention we find only two main ideas, and these are very closely related: first, hope of peace with England is useless, and second, war is the only thing left. In Chatham's speech on American Affairs his central thought was that the House of Lords should demand peace with America. This was developed by three main reasons: first, the American war is disastrous; second, the war is futile; third, conciliation is the way out. Each of the main reasons is developed by subordinate reasons, some of which are supported by minor details. Thus, the futility of war is developed as follows:

## II—War is Futile.

A—The French and Indian War failed.

B—The campaigns have failed.

1—Our Best army has failed.

C—Added expenditures for mercenaries will fail.

1—Mercenaries fill the Americans with incurable resentment.

a—If I were an American I never would lay down my arms.

2—Mercenaries weaken the discipline of our army.

a—By the spirit of plunder.

3—Mercenaries degrade the moral tone of the army.

a—By the spirit of savage warfare.

Both Henry's speech and Chatham's speech are comparatively short, and we find the number of main ideas that develop the thought small. But even in a longer speech the number of main ideas is small. In his Phi Beta Kappa speech, "The Scholar in a Republic," (see page 241). Wendell Phillips talked for about an hour and a half, and yet his thought concerning the scholar's duty can be developed under three heads: first, the scholar should educate the masses; second, he should trust the masses; and third, he should lead the masses in reform movements. It is plain that these three thoughts could be condensed into a short speech. The main difference between a short speech and a long one is not so much in the number of principal thoughts presented as in the extent to which these thoughts are developed. The discussion should

of course go beyond the bare statement of the principal ideas. It should go far enough to make these ideas clear and impressive. Each main idea should be developed by explanations and reasons, and these in turn should be made clear, vivid, and convincing by illustrations and facts. *It is these details in a speech that make it effective.*

While the main ideas in most speeches should be clear in the mind of the speaker, except in debates and other formal arguments, they need not be formally stated in the speech and developed in one, two, three order. In his Liverpool speech Beecher spent a large part of his time trying to show his audience that England would profit by a Northern victory in the Civil War. He did not state this general idea as a proposition and then proceed to prove it, but he led his audience up to it, by reminding them of their commercial character, and by showing them that liberty and intelligence are essential to commerce.

A speech should have a logical structure—a perfect skeleton around which the flesh is formed, but the audience should see the flesh over the skeleton. The speaker should know the osteology of the speech, and the audience if asked to dissect it should be able to discover easily the main bones and joints, but unless the purpose of the speech is primarily a study in osteology rather than a work of art, neither speaker nor audience should lose the beauty of the speech by a consciousness of the bones. Speech-structure should not be evident to the audience while the speaker is before them, but after the speech is finished the audience should be able easily to remember and write down

in the form of a brief the main course of the thought. The speech structure should be the strong inner framework which serves its purpose unobtrusively and well.

### III. CONCLUSION

#### Its Purpose

In all composition, spoken or written, there should come a time when all of the principal ideas with their developing reasons, facts, and illustrations have been presented. When this time is reached, the composition should close easily and quickly. This conclusion seldom requires more than a paragraph or two, and is sometimes condensed into a single sentence. Thus after describing the conduct of Voltaire in relation to a concrete case of injustice, Ingersoll closes with the words, "Such was the work of Voltaire." (See page 303. At the close of *Enoch Arden*, Tennyson finishes the story with this short and simple statement:

"So passed the strong heroic soul away.  
And when they buried him the little port  
Had seldom seen a costlier funeral."

Again, at the close of *Dora*, he says,

"So those four abode within one house together; and  
as years  
Went forward Mary took another mate;  
But Dora lived unmarried till her death."

In *Guinevere* he uses this conclusion:

"\* \* \* there an Abbess, lived  
For three brief years, and there, an Abbess, passed  
To where beyond these voices there is peace."

Each of these conclusions is short. In each we feel that the story is finished. Most speeches require longer conclusions than those of simple narratives, but in every case the first function of the conclusion is to finish and round out the thought.

**To round out.** Just as a speaker should not begin in the middle of a speech, so he should not stop in the middle of it. The ending should not be abrupt and ragged, leaving the audience with the impression that the speaker has "stopped talking" before the speech is finished. A speech without a conclusion is like an unfinished sentence, fragmentary and imperfect. It is like a phonographic reproduction of a piece of music in which the machine stops before the record is all played. A speech without a good conclusion, like any unfinished or poorly finished piece of work, leaves the audience unsatisfied. The conclusion should draw the threads of thought together, and should bind and finish the fabric of a speech.

**To soothe.** With this completeness, the conclusion sometimes seeks to bring repose after intense interest and strong feeling; seeks to calm and sooth the audience after excitement and differences of opinion; seeks to leave them conciliated, and bound to the speaker and his thoughts. In the following splendid conclusion of Beecher's Liverpool Speech, the student will notice how strongly the speaker draws the audience to himself and his subject by his spirit of frankness, uprightness, square-dealing, and good-will.

"Ladies and Gentlemen, I have finished the exposition of this troubled subject. No man can unveil the future; no man can tell what revolutions

are about to break upon the world ; no man can tell what destiny belongs to France, nor to any of the European powers ; but one thing is certain, that in the exigencies of the future there will be combinations and recombinations, and that those nations that are of the same faith, the same blood, and the same substantial interests, ought not to be alienated from each other, but ought to stand together. I do not say that you ought not to be in the most friendly alliance with France or with Germany ; but I do say that your own children, the offspring of England, ought to be nearer to you than any people of strange tongue. If there have been any feelings of bitterness in America, let me tell you they have been excited, rightly or wrongly, under the impression that Great Britain was going to intervene between us and our lawful struggle. With the evidence that there is no such intention, all bitter feelings will pass away. \* \* \* And now in the future it is the work of every good man and patriot not to create divisions, but to do the things that will make for peace. On our part it shall be done. On your part it ought to be done ; and when in any of the convulsions that come upon the world, Great Britain finds herself struggling single-handed against the gigantic powers that spread oppression and darkness, there ought to be such cordiality that she can turn and say to her first born and most illustrious child, 'Come !' I will not say that England can not again, as hitherto, single-handed, manage any power, but I will say that England and America together for religion and liberty are a match for the world."



To justify. Sometimes the conclusion seeks to justify the speaker in the position he has taken, to explain his motives, and to express the relief he feels in speaking frankly and conscientiously. At the close of his speech on the Slavery Question, Calhoun says:

"I have now, Senators, done my duty in expressing my opinions fully, freely, and candidly, on this solemn occasion. In doing so, I have been governed by the motives which have governed me in all the stages of the agitation of the slavery question since its commencement. I have exerted myself during the whole period to arrest it, with the intention of saving the Union, if it could be done; and if it could not, to save the section where it has pleased Providence to cast my lot, and which I sincerely believe has justice and the Constitution on its side. Having faithfully done my duty to the best of my ability, both to the Union and my section, throughout this agitation, I shall have the consolation, let what will come, that I am free from all responsibility."

At the end of his discussion of American Affairs Chatham is supposed to have said:

"My Lords, I am old and weak, and at present unable to say more; but my feelings and indignation were too strong to have said less. I could not have slept this night in my bed, nor reposed my head on my pillow, without giving vent to my eternal abhorrence of such preposterous and enormous principles."

Such conclusions, like that in Webster's Reply to Hayne, and in Clay's Compromise of 1850, depend

for their success on the high character of the speaker. Used by the ordinary speaker, they are, like a personal introduction, dangerous.

**To dismiss the mood or thought.** Sometimes the conclusion serves to break off the mood or dismiss the thought. At the close of Browning's "A Toccata of Galuppi's" we have these lines:

"'Dust and ashes!' So you creak it, and I want the heart to scold.

Dear dead women, with such hair, too—what's become of all the gold

Used to hang and brush their bosoms? I feel chilly and grown old."

The words "I feel chilly and grown old" serve to shake off the mood in which Browning finds himself as he listens to this old music. At the close of Tennyson's "Passing of Arthur" the words "And the new sun rose bringing the new year" seem to shut the book of the past, with all its sorrow and disappointment, and to turn our eyes towards the new order with its promise of light. At the close of his first reply in the Ottawa speech in his debates with Douglas, Lincoln broke up the serious mood into which he had led his audience with the plain, and, I imagine, good-natured statement, "My friends, that ends the chapter. The Judge can take his half hour."

**To cling to the mood or thought.** Sometimes the conclusion seeks to cling to the dominant mood, or linger over the main thoughts. Often it does this by reviewing the main thoughts in a formal or informal way, or by announcing general principles of right and

wrong that should govern the application of these thoughts to the conduct of the audience. As the introduction often partitions the speech,—tells the way the thought is going—so the conclusion often tells where the thought has been. An informal summary is usually desirable, but a formal summary should not be encouraged. It is apt to develop a cold, impersonal relation between the speaker and the thoughts he has presented. This is too often the case in formal debating whenever mere contention is the object of the speaker instead of an earnest desire to present the truth on his side of the case.

**To urge the audience to action.** Many times the conclusion urges the speaker and audience to action with such words as "Let us," and "May we." Webster said, "Let our object be our country, our whole country, and nothing but our country." Lincoln said, "With 'malice towards none; with charity for all; with firmness in the right as God gives us to see the right,—let us strive on to finish the work we are in; to bind up the Nation's wounds; to care for him who shall have borne the battle, and for his widow and his orphans; to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations." Such direct appeals for action naturally belong in the conclusion, after the reasons for action have been given.

**To express the speaker's hope.** Sometimes the conclusion expresses the supreme faith of the speaker in the triumph of the principles he has presented. At the close of his "New South," Grady said, "There

have been difficulties, contentions, and controversies, but I tell you that in my judgment—

“Those opened eyes,  
Which, like the meteors of a troubled heaven,  
All of one nature, of one substance bred,  
Did lately meet in th’ intestine shock,  
Shall now, in mutual, well-beseeming ranks,  
March all one way’.”

**To announce the speaker’s determination.** Again, the conclusion sometimes announces the speaker’s firm belief in the principles he has upheld, and declares his intended course of action. Patrick Henry said, “I know not what course others may take, but as for me, give me liberty, or give me death.” John M. Thurston in pleading for interference in the affairs of Cuba said, “Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiations which mean delay, but for me, I am ready to act now, and for my action I am ready to answer to my conscience, my country, and my God.” Such a spirit of faith and courage is contagious. Instead of telling the audience to go fight, the speaker steps before them and cries, “Follow me.” Such personal leadership in questions of doubt and times of uncertainty makes a speech unusually persuasive. The conclusion, like the rest of the speech should lead the audience, and not try to drive them.

### Common Faults in Conclusion

**New material.** Whatever function the conclusion may serve,—whether it seeks to round out, to give repose, to smooth over and bind together, to justify,

to break off, to linger over and sum up, to urge, to strengthen faith and stir lofty moral feelings, or to lead,—it is evident that new thought should be excluded. After a speaker finishes his main ideas and begins to conclude, he should not stop to explain and argue. “Just another thought in conclusion” is not a conclusion, but another part of the discussion, or a thought that has been forgotten and is put in out of its proper place. It is a warning that a conclusion may be expected. In his “Plea for General Amnesty,” Carl Schurz used these words: “Sir, I am coming to a close. One word more.” This did not introduce his conclusion, but a minor objection to amnesty which he wished to refute. Such warnings that a speech will end, may give an audience new courage to listen, but in most cases they turn the thought of the audience away from the main course of the speech, divert attention, and divide interest; while in all cases they indicate that the speaker feels that he ought to stop. If an audience is uneasy and impatient, a promise to stop soon may secure their attention. Such a promise, however, should not be mistaken for the conclusion.

**Long-drawn-out conclusion.** When the speaker has presented the main ideas of his speech, he should close quickly. Excessive summary, repeated appeals, and conclusion added to conclusion should be avoided. A summary, if used, should be short and usually informal; details of thought or argument need not be recalled; only the most important principles involved in the speech should be reviewed. The appeal should rise quickly to its main climax, and cease. The climax should not be held back by overworked suspense. The

appeal should be a single appeal, and not a succession of repeated or isolated appeals. When the speaker has once given the impression that he has finished his speech, he should not start another conclusion. This disappoints the audience. One conclusion is enough; and that conclusion should be free from tiresome delay.

**Indifference, apology, and complaint.** The spirit of the close of a speech should not be indifferent, apologetic, or complaining. The speaker who is not warm with his subject at the close of his speech can not expect his audience to be enthusiastic. An apology for things said or time wasted weakens the speech. A workman ashamed of his work can not expect others to praise it. A speaker who imposes on an audience may plead guilty and ask for pardon, but this does not undo the offense. Apology should be unnecessary, and should not be used to assume the virtue of humility and self-abnegation. A complaining spirit at the close of a speech is a sign of rankling and defeat. It indicates that the speaker is not on good terms with himself nor his audience, and prevents the audience from being well-disposed towards the speaker and his speech.

**Low moral tone.** When the close of a speech comes, all contentiousness and hedging, all prejudice and littleness should be cast aside, and the speaker should rise to his highest level of manhood. Here persuasiveness should reach its climax. Sincerity, uprightness, and enthusiasm, liberality and good-will, self-forgetfulness and faith in the triumph of right, poise and positiveness should characterize the speaker.

Here large thoughts and lofty feelings should lift the speaker and the audience out of all that is prejudiced and petty into the atmosphere of a common impulse to do all that understanding dictates and conscience approves.

#### IV. UNITY OF SPEECH STRUCTURE

The introduction, discussion, and conclusion should not be regarded as three separate things to be put together to make a speech, but as three stages in the development of a speech. A speech is not a mechanical thing made by piling one material object on top of another, but a living thing joined by one nervous system. The introduction selects the seed and prepares the soil, the discussion plants and cultivates it, the conclusion gathers the fruit; but the growth from seed to fruit is a single, continuous process.

#### V. INTERNAL INTRODUCTIONS AND CONCLUSIONS

The spirit of introduction is not confined to the beginning of a speech, neither is the spirit of conclusion limited to the end. Large sections of thought are commonly introduced and their relation to preceding thought explained; and they are commonly summed up or rounded out at their close. The curtain is lowered each time a shift in scene is necessary. Thus, in Tennyson's "Dora" we find this fine conclusion in the middle of the story: "And the reapers reap'd, and the sun fell, and all the land was dark." In Calhoun's speech on the Slavery Question we have this

short conclusion of one section of the thought followed by a brief introduction to the next.

"Such is the first and great cause that has destroyed the equilibrium between the two sections in the government.

"The next is the system of revenue and disbursements which has been adopted by the government." Speeches and other forms of composition are full of transitions where the spirit of a conclusion followed by introduction is needed.

## VI. IMPORTANCE OF INTRODUCTION AND CONCLUSION

As already stated, the introduction and conclusion are commonly regarded as very important parts of a speech, because first and last impressions are most emphatic. A good start establishes an opinion of the speaker which an audience is slow to change, and a good ending leaves an impression which lingers most strongly in the memory of an audience. There are times when the introduction and conclusion of a speech should be carefully written and thoroughly memorized. Many an intercollegiate debate has been won or lost by the concluding words of the last speaker. After a speech has been prepared it is always well to give additional attention to the introduction and to the conclusion. The speaker, however, should guard against using an introduction so elevated that the rest of the speech cannot rise above it, or a conclusion so exalted in spirit and so polished in form that it seems tacked on to the main body of the speech. The speaker should remember that while the intro-



duction and conclusion are emphatic and very important they do not make up the whole speech. A good speech is not made out of a good introduction, or a good conclusion, or both, but out of a good discussion with a good beginning and a good close.

### Assignments

1. Discuss the conclusions in the "Speech-plans" II, V, VII, XI, XII, XVI, XX, XXI, XXII, and XXV, pages 144-214.
2. Select from printed speeches six examples of conclusions and discuss (1) the purpose, (2) the faults, and (3) the sources of effectiveness in each.
3. Select from printed speeches six examples of an internal conclusion followed by an introduction.

## CHAPTER V

### ANALYSIS AND BRIEF-MAKING

#### I. IMPORTANCE

In order to gain a more practical knowledge of the speech structure and the qualities of a well-planned speech, and especially to train himself in clear, forceful thinking, the student, while making speeches of his own, should study the speech-plans and analyze and brief the speeches and compositions of others. There is no more important mental discipline for the student of speaking than this. It teaches him to see clearly the course of thought as it runs through a speech; to see the main ideas with their developing details, their relation to each other, and their relative importance. It teaches him to select, classify, weigh, and arrange ideas. It requires exact, logical, complete thinking, and the constant exercise of good judgment. Nothing is more essential to efficient study in every field of thought than the power to analyze and outline a subject in a clear manner. The spread of knowledge and the multiplicity of modern ideas are making keen analytical power more and more important. Audiences demand sound thinking as well as genuine feeling; and the day for chance selection and arrangement of thought in speaking, if it ever existed, has long since passed away. The student of public speaking, then, in his practice to gain logical power in expression, should understand speech structure and should train himself in analysis and brief-making.

## II. CRITICISM OF SPEECH-PLANS

As a first step in this direction, before speeches and other compositions are analyzed and briefed, the student will find a careful study and critical discussion in the classroom of the following speech-plans helpful. These plans are similar to the ones that should be made for the laboratory speeches, and from them the student can learn much that will improve his own plans. These plans represent the better grade of work done by college students. They are not offered as perfect specimens, and should be studied and criticised to discover ways in which they may be improved. Among the questions that may be asked concerning each plan are the following:

1. Is the subject well-chosen?
2. Is the form of the plan correct? Margins, labels, etc.
3. Does the plan have a strong central thought which you can state clearly?
4. Does it have a dominant purpose which you can state clearly?
5. Is this purpose worthy?
6. Does the plan show thorough and thoughtful preparation?
7. Is its tone good?
8. Does it have mental-emotional balance?
9. Does it have good proportion and emphasis.
10. How could the introduction be improved?
11. Are the main ideas in the best order?
12. Should any parts be omitted?

13. Should any parts be subordinated or coördinated?
14. Do any parts need additional proof or development?
15. Are the statements concise?
16. Is every part perfectly clear to the reader?
17. Are the best words used?
18. Does the conclusion contain new material?
19. Is the tone of the conclusion good?
20. What is needed to give the plan climax?

### Speech-Plans for Study and Criticism

#### I

#### Football Reform

(Prepared for a student mass meeting.)

#### INTRODUCTION

- I. Things ought to be run on the basis of the greatest good to the greatest number.
- II. In football management they are not so run.

#### DISCUSSION

- I. Football should be taught to the entire student body and not alone to a few team candidates.
  - A—Under the present system, a few are overtrained while the many receive no training.
    - 1—This is harmful to the best interests of all.
      - a—It fosters a wrong view point in the game.
        - 1'—The desire to win is uppermost.
          - a'—The students don't know enough about the game to enjoy it for the plays alone.

- b'—Winning should be secondary.
- 2'—An expensive coach is required.
- b—Aim should be play for play's sake.
- 1'—Example of England's Rugby.
- B—Training for all is desirable.
  - 1—To teach the lessons of the game.
    - a—Generalship.
    - b—Fight.
    - c—Training of faculties.
    - d—Value of time.
    - e—Enthusiasm.
  - 2—Teachers of football are in demand.
  - 3—It betters the physical condition.
    - a—Games are better than gymnasiums.
    - 1'—Inspiration of competition.
    - 2'—They are played in the open air.

## CONCLUSION

- I. Let us work for this granting of the football franchise to all instead of to the few.

## II

### The Short-Story

(Prepared for a Woman's Club.)

## INTRODUCTION

- I. The short-story is a distinct form of literature.
  - A—Story telling itself is old.
  - B—Short-story writing as practiced at present is a modern art.

## DISCUSSION

- I. The short-story had its origin and rapid growth in the United States.
  - A—Poe exemplified the perfect form.
  - B—Our magazines encouraged it.
    - 1—We had few native novelists to furnish serials.
  - C—Special conditions of civilization influenced it.
    - 1—We have a vast country.
    - 2—Our population is heterogenous.
    - 3—A wide variety of interest is found here.
- II. The short-story established itself in France about the same time.
  - A—They have a fine appreciation of unity and proportion.
  - B—Parisian journalism invited it.
    - 1—Their daily newspapers are more literary than ours.
- III. The British were late in recognizing the short-story.
  - A—They preferred the full-grown novel.
  - B—Their magazines often relied on a single serial.
- IV. Local color has been characteristic of our American writers.
  - A—Irving characterized old New York.
  - B—Hawthorne analyzed New England life.
  - C—Bret Harte pictured mining life.
  - D—Harris gave us glimpses of the negro.

V. The short-story has limitations.

A—A strong plot is necessary.

1—It has to be unique.

2—The writer must be imaginative.

B—The development of characters is swift.

1—The story begins and ends in one place.

2—It starts and ends with the same number of characters.

C—The introduction and conclusion are very important.

1—Readers must be interested in the first paragraphs.

2—It must be artistically rounded off.

#### CONCLUSION

I. A good short-story is a cash asset.

A—The demand is steady, market unlimited, and prices good.

B—A literary beginner has a good chance in this field.

### III

#### The Prophet Amos

(Sunday evening address.)

#### INTRODUCTION

I. The importance of the Hebrew Prophets can scarcely be overestimated.

II. Amos is one of the most important of these Prophets.

A—He was the first to leave written prophecies.

B—His teachings formed a basis for the work of later prophets.

## DISCUSSION

- I. Amos like the other prophets was a forth-teller.
  - A—He did not pretend to foretell the future.
  - B—He spoke the message which he thought his times demanded.
  
- II. The situation which called Amos forth was serious.
  - A—Israel was enjoying apparent prosperity.
    - 1—Its boundaries were widely extended.
    - 2—It abounded in wealth.
  - B—Germs of destruction were at work.
    - 1—Social life was corrupt.
      - a—The rich lived in luxury.
      - b—The poor were oppressed.
    - 2—Political life was corrupt.
      - a—Graft prevailed.
    - 3—Religious life was corrupt.
      - a—Ceremonials had been corrupted by heathen rites.
      - b—The priests were ruled by commercialism.
  - C—The people were extremely confident in this situation.
    - 1—They regarded their prosperity as a sign of God's approval.
  
- III. Amos tried to arouse the people from their complacency.
  - A—He condemned social and political life.
    - a—He taught that justice and righteousness should rule.



2—He condemned their religious hypocrisy.

a—He taught that ceremony would never be acceptable to Jehovah in place of a pure heart.

B—He foretold the disaster that would come upon Israel if they did not change their ways.

1—He saw that weakened internally, Israel would fall a prey to the Assyrians.

IV. The message of Amos fell on deaf ears.

A—People did not change their ways.

B—Amos was driven from the country.

#### CONCLUSION

I. The message of Amos is for all time.

A—Peoples are continually falling into the same faults as the Israelites.

1—The American people need the message of Amos.

#### IV

#### Virginia, "The Old Dominion"

(Prepared for a general audience interested in history.)

#### INTRODUCTION

I. Of all the lands I know, the "Old Dominion" is the most interesting.

#### DISCUSSION

I. Geographically, Virginia is divided into three belts:

A—"Tide Water" Virginia extends from the Atlantic to the fall-line.

B—The “Piedmont Belt” reaches from the fall-line to the Blue Ridge on the west.

C—The Shenandoah Valley lies between the Blue Ridge and the Appalachians proper.

II. Interest in Virginia is centered in the men and events of its history.

A—Virginia was the first English settlement in North America.

1—It was founded at Jamestown in 1607.

a—Thirteen years prior to the settlement at Plymouth.

B—Virginians were influential before, during, and after the Revolution.

1—Henry excited men to action.

2—Jefferson drafted the Declaration of Independence.

3—Washington accomplished military success.

4—Madison was a powerful factor in bringing about the ratification of the Constitution.

C—Historical landmarks may be seen everywhere.

1—Many are grouped about Richmond.

a—The Battlefield of Seven Pines.

b—Petersburg.

c—The site of Libby Prison.

d—Jefferson Davis’ “White House.”

2—Others are grouped about Hampden Roads.

a—The old Norfolk Navy Yard.

b—Fortress Monroe.

c—The scene of the Monitor-Merrimac duel.

3—The Potomac offers the most impressive point of interest in all Virginia.

a—Mount Vernon—situated on the left bank as one approaches Washington City.

1'—Ships pass at half speed.

2'—Ship's bells are always tolled in respect.

3'—Naval ships of all nations pass at half speed and salute.

#### CONCLUSION

I. Travel in Virginia is most valuable.

A—Much of our nation's history has been made here.

B—It was the home of so many of our nation's great men.

#### V

#### The Grand Cañon of the Colorado

(Prepared for a popular audience.)

#### INTRODUCTION

I. The cañon is too awe-inspiring to describe satisfactorily.

A—The human imagination is inadequate to frame an idea of it.

B—The human vocabulary lacks words in which to describe it.

II. There are always tourists who jar on one's appreciation.

A—The lady camera-fiend.

B—The hungry fat man.

#### DISCUSSION

I. A view from the top is most satisfying.

A—The impressions received.

1—Beauty.

a—Best appreciated at sunset.

1'—The coloring is most beautiful.

2—Magnitude.

a—The river appears a mere thread.

b—A thousand-foot gash on the opposite wall looks like a mere wrinkle.

c—The cañon is so deep that it contains a mountain range.

3—Sublimity.

1—Brings a sense of the nearness of the creator.

II. The descent of the cañon.

A—The "Bright Angel Trail" is the favorite.

1—It has a reassuring name.

2—It is the least perilous route.

B—The best way of descending is on mule-back.

1—Mules are sure-footed.

2—They are comforting companions.

C—The descent is terrifyingly steep.

III. The cañon from the bottom.

A—The changes wrought by the view-point.

1—Rocks grow greatly in size.

2—The stream becomes a great river.

B—The sensations of the tender-foot.

1—He wonders how he got down.

2—He is afraid he cannot climb back up.

3—When the trip is over he feels like an intrepid explorer.

#### CONCLUSION

I. See America sometime.

A—Don't neglect the Grand Cañon.

### VI

#### The Beauties of the Desert

(Travel Talk.)

#### INTRODUCTION

I. Men have always been attracted by unknown stretches of country.

A—The lure of the "out there" has led to exploration and settlement.

1—This is especially true of American people.

a—The vastness of the country has appealed to our imagination.

2—The phrase "out there" now suggests to most of us the undeveloped West.

a—The undeveloped West is only that part of it included within the Great American Desert.

1'—This land has for the most part repelled cultivation.

#### DISCUSSION

I. The Great American Desert region extends over the entire Rocky Mountain desert district, extending as far north as Montana and as far south as southern Mexico.

A—Here is a vast stretch of wild, unbroken, and in many parts, unexplored country.

I—Few realize how vast this territory is even though they have travelled across it on a train.

II. I wish to confine my remarks especially to the mountainous region of southern Arizona.

A—To me this is a most fascinating country.

I—It may sound strange to call the desert beautiful, but its weird beauty is more attractive than the most luxurious gardens.

2—There is an inexplicable appeal in these acres because of their unexplored appearance as well as their scenery.

III. Let me describe a ride over the country.

A—We will start from Clifton, up in Graham mountains, the spurs of the Sierra Madre.

I—This is not strictly a desert country, but is the "grease-wood" mesa country.

a—There is some little vegetation of a hardy nature.

2—Starting early in the morning we leave the canyon town of Clifton and gain the mesa above it.

3—As we gallop along the sun is just rising over the mountains some twenty miles to the east.

a—The plain is thrown into a fine relief.

4—As the sun rises higher we feel the desert heat coming on.

- 5—The distorted proportions of mountains and deceptive distances are soon felt.
- 6—Within an hour the desert air has had its exhilarating effect.
  - a—We feel away from civilization and in the condition of primitive man.
  - b—Closer to nature than ever before.
- 7—We soon reach the lomas, or foothills, of a distant range of mountains.
  - a—A winding path is found which the experienced horse takes at a trot.
  - b—Now we have a canyon to cross.
    - 1'—The colors and shades of the deep and narrow canyon call forth our admiration.
- 8—After more canyons and foothills have been crossed we reach Eagle Creek, our destination, about noon.
  - a—Here we find welcome relief from the heat of the desert in the water of the river flowing at the bottom of the deep and beautiful canyon.
- 9—After a delightful rest in the cliffs near the river, we leave for Clifton in the early evening.
  - a—Before we reach Clifton the night comes on and the moon replaces the sun.
    - 1'—The desert in the moonlight, so raises one out of himself that it is beyond all description.

a'—It is fitting that we should leave it here bathed in moonlight while we are struck speechless with awed admiration.

### CONCLUSION

- I. In these days of rush and worry and the hurrying of civilization we should appreciate the great, silent, and unchanging desert.

A—It is a place where we may retire and be unaffected by the evidences of the world's progress.

1—As such it is just that it should repel cultivation.

2—I do not favor dry-farming.

a—Because I believe this should be kept as the great and unconquered remnant of the once wild America.

## VII

### Washington, the Citizen

(February 22, College Audience.)

### INTRODUCTION

- I. We have come to commemorate.
- II. It is difficult to compare those days of Washington's activity with the present.
- A—The country has become a world power.
- B—We have become intensely commercial.
- C—Our politics have become intricate and complicated.
- III. Still from the life of Washington we can draw a lesson of good citizenship.



## DISCUSSION

I. His life was devoted to his country.

A—As a soldier.

1—For seven years he was in the field leading our army.

B—As a framer of the organic law.

1—He spent several years in efforts leading to the adoption of the Constitution.

C—As President of the United States.

1—He spent eight years as chief executive.

## CONCLUSION

I. Men like Washington are needed today.

A—We are still a young nation.

B—Our problems are becoming more and more serious and pressing for solution.

II. The profession of a public man is one that is dignified and ennobled by such men as Washington.

## VIII

## Lincoln and His Cabinet

(Prepared for the Lincoln Club of Grand Rapids, Mich., on Lincoln's Birthday.)

## INTRODUCTION

I. The occasion is an appropriate one.

II. The most appropriate phase of Lincoln's life is his statesmanship.

A—You are all men interested in public life yourselves.

III. Our attention will be confined to Lincoln and his cabinet.

A—A man most shows his statesmanship in his relations with other men.

1—Lincoln's most vital relations were with the men of his cabinet.

#### DISCUSSION

I. Lincoln could set aside personal dislikes for the good of his country.

A—In selecting his cabinet he ignored his own tastes.

1—Stanton had maligned Lincoln.

a—He had treated Lincoln disrespectfully in the McCormick Reaper case.

b—He had used his influence against Lincoln in the campaign of 1860.

2—Yet Lincoln appointed him because he saw in him the man the country needed.

B—Lincoln retained Chase after the latter had started plans to capture the nomination in 1864.

1—Chase had always had a "presidential bee" in his bonnet.

a—He had been third in the ballot for the nomination in 1860.

b—He held a grudge against Lincoln on account of the latter's victory.

c—He thought he had better executive ability than Lincoln.

2—Yet Lincoln refused to call for Chase's resignation.

a—He said: "Whether Chase remains at the head of the Treasury Department is a question I will not allow myself to consider from any other standpoint than my judgment of the public service, and, in that view, I do not perceive occasion for a change."

II. Lincoln showed his statesmanship in his ability to master and rule men.

A—There are two ways of managing men.

1—One may rule by virtue of the power given him in a superior office.

2—Or by virtue of superior ability and intellect.

B—Lincoln belonged to the second class of rulers.

1—Seward, Chase, and Stanton each thought himself the power behind the throne.

a—When Seward accepted the office of Secretary of State he thought he had been called to save his country.

b—He endeavored to dictate the policy of the administration.

2—Chase, too, tried to run things outside of his own department.

a—He particularly sought to acquire influence in the War Department.

3—Stanton thought himself born to save his country.

- a—When accepting his cabinet office, he said: "I will make Abe Lincoln President of the United States."
- b—In his own department he would not brook the least interference by the President.
- C—In reality, however, Lincoln was President in fact as in name.
  - 1—He could on occasion make known his authority.
    - a—When Seward submitted his "Thoughts for the President's Consideration," Lincoln showed him his place.
    - b—When Chase attempted to assert himself in other than his own department, the President curtly ignored him.
    - c—Once Lincoln wanted an order which Stanton did not want to sign but the President showed his authority by making the Secretary sign it.
  - 2—These men came finally to see the President's real command of the situation.
    - a—Seward caught his first gleam of it when Lincoln replied to his "Thoughts."
      - 1'—He wrote to his wife: "Executive skill and vigor are rare qualities. The President is the best of us."

b—The epitaph carved on Seward's tombstone by his own orders was "He was faithful."

c—Chase must have seen Lincoln's superior statesmanship when he appointed him Chief Justice of the Supreme Court.

d—Stanton, at the death of Lincoln, pronounced this eulogy: "There lies the most perfect ruler of men the world has ever seen."

III. Lincoln knew how to keep harmony among his men.

A—Seward and Chase were deadly enemies.

1—When Chase was offered the Treasury portfolio, Seward threatened to resign.

2—Throughout the administration they were constantly quarreling.

a—They were every little while handing in their resignations to Lincoln.

3—Lincoln dealt with them by ignoring their petty differences and refusing to accept their resignations.

## CONCLUSION

I. In Lincoln's example we see principles that every man must follow if he would become a real statesman.

A—A statesman must ignore himself in his regard for his country.

B—He must be able to rule men and rule them by superior ability and not by force of office.

C—He must be able to keep harmony among his subordinates.

- II. It is your duty as embryo statesmen to implant in yourselves and your fellows these ideals that Lincoln taught us.

## IX

### A Leader in Democracy

(A commemoration of Beecher's centenary, before a college audience.)

#### INTRODUCTION

- I. This is a period of political unrest.  
A—There is destructive criticism of our present form of government.  
1—Instruments of government like the courts are attacked.  
2—The constitution and frame of our government are being condemned.
- II. Such conditions foreshadow a demand for great and patriotic leadership.  
A—Such persistent criticism indicates a definite reform in the character of our political life.
- III. A consideration of the prominent features in the character of Henry W. Beecher seems appropriate in view of these conditions.  
A—Mr. Beecher was a great leader in the historic crisis of our democracy.

## DISCUSSION

- I. Beecher was a man of manifold interests and activities.

A—He was an agitator and reformer.

B—He was an author and newspaper editor.

C—He was an orator and preacher.

D—Nearly every department of human activity gained his attention.

- II. There are two features of his character which unite and unify these varied and diverse interests.

A—He was a Puritan idealist.

1—He was born and educated in New England.

2—He believed in the ultimate triumph of righteousness.

a—He had faith in the goodness of man.

3—His supreme passion was to secure a higher life for mankind.

a—He loved freedom and detested tyranny.

B—He was a Puritan realist.

1—He attempted to apply the principles of the higher life to the exigencies of human experience.

a—He attacked slavery.

1'—It limited the God-given rights of humanity.

b—He upheld the hands of the Federal government at home and abroad during the Civil War.

c—Any movement to uplift humanity immediately gained his support.

2—He was not a doctrinaire or particularist.

a—He looked on progress as a growth.

1'—Although an anti-slavery man he was not an abolitionist.

a'—He recognized the economic, social, and political obstacles in the way of immediate and unconditional emancipation.

III. Beecher was both cautious and courageous.

A—He was independent in selecting righteous ends.

B—He was judicial as to the means of attaining that end.

### CONCLUSION

I. Beecher's life has a message for the present hour.

A—To the conservative it says:

1—Have sympathy and faith for mankind.

2—Do not lose sight of the ideal of a better democracy.

B—To the radical it says:

1—Be courageous in selecting your purpose.

2—Be slow to change.

3—Remember that progress is a growth.



## X

**The Twentieth-Century Leader**

(Prepared for the Democratic National Convention, 1912.)

## INTRODUCTION

- I. The age of boss politics is passing.
  - A—The Democratic party through its liberalizing influence has been the chief factor in this reform.
- II. The 20th century is a period when positive, intellectual leaders are demanded.
  - A—The nation's great problems cannot be solved under political bosses.

## DISCUSSION

- I. The Democratic Party is to choose between these two types of leadership.
  - A—On the one hand are the conservatives with colorless leaders who have no positive positions.
    - 1—Gov. Harmon is the extreme.
    - 2—Underwood is a typical old-time leader.
    - 3—Champ Clark is a clever politician with no positive platform.
      - a—He has not once declared for or against Presidential primaries, the recall, etc.
  - B—Opposed to these candidates we have the reform element of our party with positive reform measures.
    - 1—Bryan has led this force for twenty years.

2—They stand for the highest ideals of popular government.

3—Democracy will not be true to itself, if it disregards this progressive element.

II. The most available candidate of progressive Democracy is Woodrow Wilson.

A—He is intellectually the best candidate.

1—He is one of America's greatest historians.

2—He is America's greatest master of the theory of government.

a—He has written many great political science books.

3—He was President of Princeton for ten years.

B—His record is better than that of any other candidate.

1—He made Princeton more democratic.

2—As governor of New Jersey he has destroyed boss rule.

a—He engaged in a mighty struggle with Smith, Davis and Nugent, and gained control over them.

3—He secured many new laws by his personal power over the legislators.

4—He was elected by 50,000 plurality in a state, Republican since 1893.

5—He has gained more favorable legislation for organized labor than any American governor.

- C—His policies are positive and popular.
- 1—He favors tariff for revenue only.
  - 2—He favors the initiative, referendum and recall for moderate use.
  - 3—He is a believer in Presidential primaries.

## CONCLUSION

- I. Woodrow Wilson, if nominated will surely win.
- II. He has all the qualifications which appeal to the American people as voters.
- III. New Jersey presents his name for the Presidency as the ideal 20th century leader.

## XI

### The Coming Back of Taft (Campaign Speech, Ann Arbor, 1912.)

## INTRODUCTION

- I. They say, "Precious articles come in small packages."
- A—This does not apply to army generals, or U. S. Presidents.
  - 1—If it does President 'Taft is a combination of small packages.
  - 2—Mr. 'Taft has shown that his mental capacity compares well with his physical development.

## DISCUSSION

- I. Taft has shown his fitness for his office.
  - A—He has proved a safe man to "hold the throttle."

1--He has acted according to his best judgment.

2--The good of the people as a whole has been his first consideration.

3--He has taken advice gladly.

4--He has not been bribed.

B--Taft holds the attitude of "look before you leap."

1--He considers well before he acts.

2--This country does not want an erratic leader.

a--It wants a considerate man at the helm.

II. A great step toward international peace has been made.

A--Taft has been the chief one to promote this work.

1--The people are with him in his effort.

a--They know that peace brings prosperity.

2--Why not give him a chance to extend this issue?

B--The bond of union between North and South has been strengthened.

1--Edward D. White has been chosen as Chief Justice of Supreme Court.

a--He is an ex-confederate soldier.

b--This is highest office a Southerner has attained since the Civil War.

c--This act alone shows the impartiality of the President.

- 2—It is Taft's aim to obliterate all hostility.
  - a—Hostility between rich and poor.
  - b—Between black and white.
  - c—Between states and nations.

III. Strict regulation of trusts is Taft's policy.

A—The Sherman anti-Trust law is an effective means for doing this.

1—This law has been enforced.

B—Combination of business interests is all right.

1—The more combination the better.

a—It promotes trade.

b—It increases production.

2—A few business corporations have worked disastrously.

a—They have fixed unreasonable prices.

b—They have given the trust a bad name.

IV. This is an economical administration.

A—Taft has sought to cut down postage rates.

1—He will soon bring about the parcels post.

a—This will be a great benefit to the public.

B—Taft believes in reduction of army and navy appropriations.

1—He says, and says rightly, that our standing army is large enough.

2—He believes in placing revenue where it will benefit the people directly.

## CONCLUSION

- I. Taft is a statesman of the first rank.
  - A—He has achieved world-wide influence.
    - 1—By his attempt at arbitration treaties.
    - 2—By his attempt at Canadian reciprocity.
  - B—He has shown that he favors the rights of the people, as against selfish interests.
- II. Give this man a second term of office.
  - A—He can then carry out the important movements now on foot.
  - B—He has “learned the trade.”
    - 1—We can make the most progress by employing a trained man.
    - 2—This country will make no mistake in reelecting William Howard Taft.

## XII

## Mistakes in Discipline

(Prepared for a county teachers' institute.)

## INTRODUCTION

- I. The first step toward progress is to avoid mistakes.
- II. Many teachers fall into the same errors in discipline.

## DISCUSSION

- I. It is a mistake to try to teach without having good order.
  - A—Order does not mean perfect stillness.
    - 1—It is work systematized.
    - 2—Children should not be forced to sit still even for half an hour in the same position.

a—Teacher should not restrain restlessness, but should give it a natural outlet.

1'—Calisthenic exercises accompanied by singing will be beneficial.

II. It is a mistake to be demonstrative in maintaining discipline.

A—Teachers are often disorderly in attempting to secure order.

B—The wise teacher will not even make a request when a suggestion will accomplish the purpose.

III. It is a mistake to make too many rules.

A—Pupils violate them unintentionally.

B—Pupils should learn rules by experiencing the necessity for them.

IV. It is a mistake to punish without explanation.

A—Punishment is a judicial act, and should be administered judiciously.

1—Great care should be taken to make the whole class see the justice of the punishment, as well as the individual.

2—Punish to subdue and not to cause pain.

a—Punishment for torture causes rebellious feelings.

#### CONCLUSION

I. Let us profit by the mistakes of others, and make our schools better disciplined.

A—Good discipline is the first requirement of successful teaching.

## XIII

## Newspaper Comedy

(Prepared for a Press Association.)

## INTRODUCTION

I. A dream suggested this subject.

A—The world was laughing at all the cartoons ever made.

I—They were all hanging in an immense gallery.

## DISCUSSION

I. Comical sentiment in the newspapers keeps the world cheerful.

A—It upholds before them the optimistic side of life.

B—It brings out the funny situation of any event.

II. The comical editor's work may be divided into several heads.

A—That of the front page is to depict the funny side of the world's affairs.

B—The comical colored sheet is to please the children.

C—Stories of daily life and jokes about personages are take-offs on the peculiarities of people, their dress and habit.

III. The difficulties of this editor's work are numerous.

A—Good cartoonists are scarce.

B—Care must be taken not to injure the feelings of any particular class.

C—Pictures and jokes must not arise from prejudice.



- IV. The expense of this department is great.
- A—Cartoonists demand high salaries.
  - B—Colored comical sheets must be printed on separate presses for the purpose.
  - C—Jokes and cartoons are put in always at the risk of reducing the circulations.

#### CONCLUSION

- I. The extra expense and worry is worth while.
- A—It cheers up the dreary world.
  - B—It makes the paper more popular with the people.

### XIV

#### The Influence of Advertising on the Press (Prepared for a Press Association.)

#### INTRODUCTION

- I. The press has a great and responsible function in the United States.
- A—It is admitted that editors are the moulders of public opinion.
  - B—Public opinion is the ultimate force that controls our democracy.
- II. The influence of the press has greatly increased within the last fifty years.

#### DISCUSSION

- I. Advertising is the dominant factor in the development of modern journalism.
- A—Advertising has increased the circulation of periodicals.

1—Journals can now be sold at a price lower than the cost of manufacture.

a—The main income of journalism is from advertisers.

1'—Monthly publications derive half their income from advertisers.

2'—Weekly journals derive three-fourths of their income from advertisers.

3'—Daily papers realize about nine-tenths of their income from advertisers.

2—The lowered price of periodical literature is the great cause for the increased circulation.

B—Advertising has increased the number of magazines.

1—A publishing company sometimes increases the number of magazines it publishes to as many as twelve.

a—One magazine can carry but a certain amount of advertising.

b—The other magazines allow the company to carry all the advertising it can get.

II. Advertising is having injurious effects on journalism.

A—Journals are degenerating into advertising mediums.

1—The public is beginning to depend on advertising.

- a—Several industries sell by advertising, and no longer employ drummers.
  - 1'—The N. H. Fairbanks Co.
  - 2'—The Douglas Shoe Co.
- b—Even monopolies must advertise to keep up their sales.
- c—Nearly every important interest maintains a press agency to see that it is properly regarded by the papers.
  - 1'—The theatrical profession is notorious in this regard.
- 2—The editorial function of the journal is neglected.
  - a—The energies of the staff are directed to increasing the efficiency of the department which supports the publication.
- B—Industry is inclined to look upon their advertising as a subsidy to the press.
  - 1—Concerns look upon advertising in a journal as a favor conferred on the publishing company.
    - a—Publishers have to solicit advertising.
      - 1'—Magazines compete with one another for advertising.
  - 2—Concerns use these favors to influence the general policy of the paper.
    - a—Periodicals are often forced to forego their convictions.
      - 1'—Their existence depends on holding the advertising.

b—New York department stores are almost never referred to unfavorably by New York papers.

1'—If the papers are hostile the stores will withdraw their advertising.

a'—The *New York Evening Post* carried on a costly fight with these stores a few years ago.

#### CONCLUSION

- I. Advertising is both the strength and weakness of modern journalism.
- II. Journalism must be protected against these injurious conditions by the character and personal integrity of editors.

### XV

#### The Evil of Yellow Journalism

(Prepared for a Press Association.)

#### INTRODUCTION

- I. The kind of newspaper called a yellow journal originated with the *New York Sun* and *Herald*.  
A—The *Herald* took the stand that the more sensational and private the news the better.
- II. Yellow journalism has gotten an alarming hold on even our best papers.  
A—Forty per cent of the news in one of the best New York papers can be classed as unwholesome.

## DISCUSSION

- I. One of chief characteristics of yellow journalism is that it juggles with the truth in order to cause a sensation.
  - A—Such false and exaggerated statements may easily cause a national calamity.
    - 1—The Mexican situation is one instance of the danger of such tactics.
      - a—Certain newspapers have been trying to cause intervention.
    - 2—A United States senator has made an unjust attack upon the motives of the President based on false newspaper statements.
  - B—False statements as to the private lives of prominent men are common in this class of journalism.
    - 1—Roosevelt's reputation was attacked in the recent Presidential campaign.
      - a—These statements were proven false in court.
    - 2—False stories of the private affairs of the Wilsons have been published, even after the papers were given a true account of the matter by the President.
- II. The greatest danger from yellow journalism lies in its power of suggestion.
  - A—Published details of suicides have caused a large increase of such cases.
    - 1—The account of the death of a Georgia banker from bichloride of mercury poisoning has been followed by an epidemic of such poisoning.

B—The attacks of these yellow journals often incite others to violence.

I—An article in a New York newspaper caused an attempt on the life of Roosevelt.

C—The yellow journals are a regular correspondence school for criminals.

I—They publish detailed accounts of murder, and murderous implements.

2—They publish the details of confidence games.

### CONCLUSION

I. The newspaper of today has great influence, but it also has great responsibilities.

A—One of the greatest of these is for the effect upon the public of the news which it publishes.

I—The effect of yellow journalism is distinctly bad.

II. Let us therefore print in our papers only true, reliable, wholesome news, and wipe out this blot of yellow journalism.

## XVI

### Adequate Playgrounds for Detroit

(Prepared for the Common Council of Detroit.)

### INTRODUCTION

I. I appear as a representative of the Child's Welfare League.

A—We are thankful for the opportunity of presenting this plan.

- II. The plan is that a committee of citizens be appointed to draft plans for obtaining adequate playgrounds for this city.

#### DISCUSSION

- I. If we would have good citizens in the future we must begin now to train the children.

A—Children are plastic and are subject to environment.

1—Authorities agree on this.

2—A child is a man in the bud and is constantly growing and changing.

a—He has no character as yet.

b—He is seeking for new things which are to be part of himself.

- II. We can reach the child most effectively thru the playgrounds.

A—Forbush says, "The play instinct is the most prominent instinct of the child."

1—He reveals his real self in play.

2—He is open to influence.

B—They operate in the summer when the school influence is lacking.

C—The child can be reached without having to gain entrance to the home.

- III. The present playground system is inadequate.

A—It is made up of various factors between which there is little coöperation.

1—Summer schools and school playgrounds.

2—Churches.

3—Juvenile court.

4—Y. M. C. A.

B—There is no place to play.

1—We have been so engrossed with commercial growth that we have allowed park sites to be built up.

2—Belle Isle is too far away.

C—Slums are neglected.

1—There are swarms of dirty children in the streets all the time.

2—Here is where we need playgrounds.

a—The parents are incompetents.

b—The environment is the worst possible for the child.

1'—We get our criminal and degenerate classes from slums.

a'—Murders in Detroit during past six years are equal in number to those of the whole of England.

b'—As many degenerates in Michigan's institutions as there are students in her colleges.

D—We need an expert.

1—This is mere business economy.

a—He could conserve and direct energies of the various agencies.

b—Same saving that comes from business trusts.

IV. We need a committee to start the action.

A—The plan is too important to dispose of it summarily.



B—A committee could investigate playgrounds in other cities.

1—Chicago's playgrounds.

2—Cincinnati's playgrounds.

C—The members would be experts and experienced.

V. The time for action has come.

A—If we allow city to become more densely populated we will have no park sites left.

B—The cases of children who every day succumb to environment is pathetic.

1—Juvenile court docket shows this.

2—Boys grow up on streets with street ideals.

3—Infant mortality is great.

## CONCLUSION

I. Let us review this.

A—We need to train our children.

B—They can be best trained thru playgrounds.

C—The present playgrounds are miserably inadequate.

D—The time is come for action.

II. It is the part of every patriot and even Christian to act.

## XVII

### The Law's Delay

(Prepared for a County Bar Association.)

## INTRODUCTION

I. The delay of courts in rendering decisions is receiving a great deal of attention.

A—Our leading magazines are agitating reform.

B—Even newspapers in our state are taking up the question.

#### DISCUSSION

I. Cases are now carried on for years and years.

A—The people are never served in time of need.

1—A woman lost her husband in a mine accident.

2—She sued for damages to support and educate her children.

3—She was unable to do this.

a—Case was sent back and forth for twelve years.

b—The mother finally ended up at the washtub with all hopes of compensation gone.

II. These conditions can be remedied by the legal profession if they will aid.

A—We are like the doctor who tries to stamp out diseases.

B—He knows part of his income will be taken away.

C—He forgets this and fights for the health of the people.

D—Illustration of this is shown by a doctor in Ohio.

1—Income decreased about \$3,000 from advocating new water system.

2—He was happy though, for he had bettered the city's health.

E—The lawyer can fight like the doctor.

1—We must advocate such laws as the employee's liability law and workmen's compensation law.

2—We can thus lighten the burdens of the courts.

a—Quicker justice will be secured.

III. The jury system causes a great deal of delay.

A—We waste a great deal of time in securing juries.

1—The McNamara trial began Oct. 11th and was continued until Dec. 1.

2—Only seven men in the box had then tentatively qualified.

3—The trial would probably be still going if men had not pleaded guilty.

4—This sort of system is an absolute farce and disgrace to our American jury system.

a—Question after question of little importance is fired at the juryman which are entirely outside of the case.

5—The same thing happened in the Thaw case, the Patterson case, and numerous others.

6—In England the Crippen trial went off in about three days.

a—The barristers were the only ones allowed to argue.

1'—The lawyers were kept out.

7—The Thaw trial lasted for months, and then justice was not satisfied.

B—This system is used not only for our criminal cases, but also for our civil suits.

1—Justice Meredith of the High Court of Justice of Ontario, speaking of this matter treated it with the contempt it deserves.

a—He said: "We try cases over here before you people get juries in the states."

C—The lawyer in our country tries to secure a man for the jury favorable to his client.

IV. After the jury is selected the lawyer tries to hide behind technicalities.

A—He fortifies himself with precedents and then goes into court determined to get his case thrown out.

1—A judge in Owosso just threw a case out because of a flaw in the information.

2—The judge did not have the courage to ignore this technicality and let the higher court decide on it.

V. Gentlemen it is up to us to agitate a reform.

A—We are in an age of progressive ideas.

B—We must serve the needs of the people.

C—It would be needless to advocate such a change if there were not something better.

D—We can be helped by studying the system used in other countries.

1—The Ontario system is a better one than ours.

a—The judges decide the cases on the evidence submitted.

1'—The lawyers deal with facts rather than the forms of real controversy between the people.

2'—They have no demurrers.

3'—They desire to get at the facts and be unhampered by technicalities.

4'—They have no motions for new trials.

5'—Great many cases are decided from the bench at the conclusion of the arguments.

b—The trials by jury are limited to certain kinds of cases.

1'—They take the position that cases which are merely a matter of expert testimony can be decided by the judge whom they think is more qualified to hear the facts and determine the issues than the jury is.

## CONCLUSION

I. Gentlemen let us try to secure a system such as used by the Ontario courts.

II. Let us change our jury system.

A—We can have ten men out of the twelve jurymen bring in a verdict.

1—Bribery would be done away with.

2—One man could not hang a jury.

a—The work of months and months will not be wasted.

3—In cases where life or death is concerned we can keep the present jury system.

III. Let us be like the doctors in the sense that we can remedy our worn-out system of jurisprudence.

## XVIII

### Spraying

(Prepared for a Farmer's Institute.)

#### INTRODUCTION

- I. Spraying has become such an important orchard practice that many people look upon it as a panacea of all orchard troubles.
- II. There is danger that cultivation and fertilization will be overlooked.
- III. A successful orchard depends on four conditions.
  - A—Good tillage.
  - B—Abundant food supply.
  - C—Proper Pruning.
  - D—Spraying.
- IV. We will consider spraying.

#### DISCUSSION

- I. There are two general types of difficulties confronting growers of this state.
  - A—Fungi growths.
    - 1—Apple scab.
    - 2—Grape mildew.

## B—Injurious insects.

1—Those that eat or chew the parts of the plant.

a—Bud moth.

b—Canker worm.

c—Codling moth.

d—Cut caterpillar.

2—Those that suck their food from the plant.

a—Plant lice.

b—Scale insects.

1'—San José scale.

II. These difficulties are overcome largely by the use of preventive measures.

## A—Fungicides.

1—Bordeaux Mixture.

a—Copper sulphate, 4 lbs.

b—Lime, 4 to 6 lbs.

c—Water, 50 gallons.

2—Ammonical Carbonate of Copper.

## B—Insecticides.

1—Arsenical poisons are used to kill those insects that chew the leaves, shoots, or fruit.

a—Lead Arsenate.

1'—Twelve ozs. lead acetate added to 2 qts. water.

2'—Five ozs. Soda acetate added to 2 qts. water.

3'—Mix the two solutions and add 50 gallons water.

2—Emulsions are used to kill those insects that suck their food from the plant.

a—Kerosene emulsion.

1'—Kerosene, 2 gals.

2'—Whale oil soap, 1.2 lb.

3'—Water, 1 gal.

4'—Use in proportion eight parts of water.

III. Orchardists must determine three things.

A—When to spray.

1—Spraying is of value every season.

a—Even in years of immunity.

1'—Produces better foliage.

a'—Hence better wood and fruit.

2—If infected by San José scale, spray in winter when tree is dormant.

3—If infected by bud moth, spray early in spring when bud begins to swell.

B—How to spray.

1—It should be done thoroughly.

a—Leaves and branches should be moistened on both sides.

b—All fungi and insects should be reached.

C—How often to spray.

1—When bud opens.

2—At last blossom fall.

3—Two weeks later.



## CONCLUSION

- I. Procure good spraying devise and carry out these suggestions and you will have abundant fruit.

## XIX

## The Proper Place for the Striker

(Prepared for an audience of laborers of Baldwin Locomotive Works, Philadelphia, Pa.)

## INTRODUCTION

- I. There is nothing more thrilling than the declaration of a strike.
  - A—It appeals to all as a time for excitement.
    - 1—Men loose their heads.
    - 2—Adventure awaits all.
  - B—It demands and seems to gain the blind support of all.
    - 1—Men do not reason out the cause and effect.
    - 2—They take it for granted that they are to be benefited.

## DISCUSSION

- I. Such strikes are too common nowadays.
  - A—Strikes are declared without due consideration.
    - 1—Many have no sufficient cause.
  - B—A large percent of the strikes are unsuccessful.

- II. Other means of settlement should be used instead of strikes.

A—Labor unions should aim to investigate and consider wisely conditions among themselves.

1—Trouble should not be allowed to arise from a few hot-heated men.

2—Prejudices should not enter into the causes for trouble.

B—Arbitration should be used and urged between labor and capital.

1—It is the best way to arrive at an understanding.

a—Prejudice is not then an influence.

b—There is no grudge like that caused by a previous strike.

2—Such a settlement eliminates all the hardships of a strike.

a—It is better for the laborers.

1'—It assures a quick settlement.

2'—There is no danger as there is in riots.

b—It is better for the community.

1'—Saves loss of property by rioting.

2'—It saves interruption in business.

- III. When peaceful settlement is impossible, strikes have their purpose.

A—Force can accomplish sometimes what is necessary.

1—Employers are sometimes too unreasonable to arbitrate.

B—Strikes if declared should be conducted sanely.

1—Rights of neutrals should be respected.

2—Mob control should be eliminated.

## CONCLUSION

- I. Let Baldwin Locomotive Works stand for a labor union which uses strikes as they should be used.

## XX

### The Real Enemies of Labor

(Prepared for Labor Day.)

## INTRODUCTION

- I. The labor union looks upon capital as its chief foe.
- II. The real enemies of labor are the evils which are within its ranks.

## DISCUSSION

- I. The sympathetic strike is one of these evils.
  - A—Such a strike forfeits the good will of the people at large.
    - 1—Public opinion will uphold a union in a strike only when the grievance is real and their demands just.
    - a—The people of Saginaw upheld the street railway employees in their strike.
- II. The intervention of the International Workers of the World is a serious menace to organized labor.

A—These men are anarchists and inciters of riots.

I—Every strike conducted by them has resulted in violence and bloodshed.

B—The I. W. W. leaders care nothing for the welfare of labor.

I—When the money is exhausted they leave the laboring men to settle the matter as best they can.

III. The greatest enemies of organized labor are its corrupt leaders.

A—Immense damage has been done by the strike in the Copper Country.

I—This strike was prolonged for months because of the insistence of the labor leaders that the Western Federation of Miners should be recognized.

a—The record of this organization has made it unworthy of such recognition.

B—Organized labor was duped into spending thousands of dollars in defense of the McNamaras and the other dynamite conspirators.

I—This money was obtained after the officials of the Union knew the McNamaras were guilty.

2—It was used for criminal purposes.

## CONCLUSION

I. These foes threaten the very existence of organized labor.

- II. The great mass of labor is judged by its leaders.  
A—Therefore you should elect as your leaders  
the best men in your union.  
1—This process must begin in the local  
unions.

## XXI

### A Wider Appeal

(Before an audience of labor leaders.)

#### INTRODUCTION

- I. This is an age of problems.  
A—The attention of the people is directed to-  
ward the improvement of conditions in  
nearly every field.
- II. No problem is more widespread or far-reaching  
than the labor problem.

#### DISCUSSION

- I. The labor problem arises from the undemocratic  
nature of industry.  
A—The last one hundred years has seen re-  
markable advances toward democracy in  
politics and social relations.  
B—Industry has remained autocratic.  
1—Industry is controlled from above in the  
interests of the owners.
- C—Labor has been attempting to democratize  
industry.  
1—They have been attempting to secure a  
recognition of the needs of the laborer.

II. Thus far this attempt has been in the nature of a class struggle.

A—Capital has been entrenched behind the vested rights of the property class.

B—Labor has had no definite status.

1—No class comparable to it had existed before the industrial revolution.

C—Labor has attacked capital to secure a recognition of the rights it deemed desirable.

1—Capital has refused to concede.

2—Labor had resorted to the force resulting from strikes and boycotts to force capital to concede.

D—Both capital and labor have developed a class spirit.

1—Capitalists look on laborers as inciters to riot and violence.

2—Laborers look on capitalists as bloated plutocrats who always have the law on their side.

III. This attempt of labor to secure redress by a class struggle has apparently failed.

A—Strikes are inadequate to deal with constructive work.

1—They are primarily instruments of agitation.

B—The people not engaged in the struggle are becoming estranged from the strike system.

1—The capitalist usually keeps within the law.

2—Labor uses unlawful methods.

a—The average strike is a virtual warfare in the community where it occurs.

1'—The pursuits of the community are interfered with.

2'—The safety of the community is imperiled.

3—The moral sensibilities of the public are shocked by the use of violence.

IV. Labor should make a wider appeal.

A—The particularistic struggle has failed to secure a progressive change in ideas, laws, and institutions governing the status of labor.

1—Such a change necessitates a change in the opinion and outlook of the entire public.

B—To secure such a change the laboring class must appeal to the general public.

1—The public should be furnished with information and discussions on these questions from the laboring man's point of view.

a—A political party would be an effective means to accomplish this end.

## CONCLUSION

I. This party would not necessarily be the socialistic party.

A—Government owned industry might be undemocratic.

- II. This party would have little respect for property rights, but great respect for humanity's rights.

## XXII

### The Lesson Memorial Day Has to Teach (Prepared for a Memorial Day Program.)

#### INTRODUCTION

- I. Memorial Day is being observed in every community.

A—This is fitting because of the lesson the occasion has to teach.

1—This is a lesson every good citizen should learn.

2—Our children can hear it told by some of the men who made the story possible.

B—It is a lesson of honorable defeat as well as of glorious victory.

1—The South, who lost, took an honorable part in the great struggle of the ages.

2—The North is to be congratulated on having successfully overthrown the institution of slavery, and having maintained the Union.

#### DISCUSSION

- I. Both the North and the South fought for a cause that embodied a principle.

A—That principle was neither for empire nor for territory.



1—We fought only as free people, who are enlightened as well as free, can fight.

B—That principle was neither for glory nor greed.

1—This can be shown in no better way than by pointing to the spirit in which both sides laid down their arms at the close of the war, and returned to their homes.

2—The spirit of the words of Victor Hugo, when he exclaimed, upon sweeping with his eye the broken barricades of Paris after the conflict of 1848, "The dead are right and the living are not wrong," was with everyone.

C—The defeated South and the victorious North followed not only a flag, but an idea; fought not only for a section, but for a sentiment.

1—The northern idea was right, the sentiment was right.

2—The southern idea was wrong, the sentiment was mistaken.

a—We can admit that they honestly, sincerely, and with a passionate earnestness mistook the wrong for the right.

II. The American Rebellion of 1861 differs from every other revolutionary movement of which we have any knowledge.

A—If successful it would have left two republics where one had existed before.

1—There would have been in those republics, two confederations of democracy.

2—There would have been two constitutions, based on like principles, providing by like methods for a form of representative government.

B—In other lands, rebellion has often been proclaimed by a handful of patriots against the authority of an autocrat.

1—In this rebellion, the attempt was ordained by solemn votes of the peoples of several states, recorded through their chosen representatives.

2—This is the only rebellion in all history which carried its credentials from the ballot box.

III. The southern cause failed because it fought against that which was foreordained by history could never be.

A—The men of the south failed to see that a government which tolerated human slavery could not successfully rest upon the ballot box.

B—Here were ten thousand people cherishing the sacred dust of Washington, of Jefferson, of Madison, and of Monroe, a free government holding in servitude a nation of bondmen.

IV. The praises of patriotism have been sung by men of all times.

A—There is not a land where there is not a memorial shaft of marble to remind generations of heroes who fought and died for their country.

1—France looks up to her column of July, surmounted by the figure of Napoleon.

2—Germany looks up to the statute of Frederick the Great.

3—Russia looks to the image of Peter.

4—Britain looks to the figure in bronze representing Nelson.

B—The American Republic has her individual heroes who do not pale in comparisons with those of other lands.

1—She has her Grant, her Sherman, her McClellan, her Sheridan and her Farri-gut.

2—She has her martyred president who guided the nation through the perils of that war.

#### CONCLUSION

I. Memorial Day has a lesson, which concerns the price of peace as well as the wages of war.

A—We should perpetuate the custom of coming together on Memorial Day, for the purpose of holding in memory departed heroes, and strewing their graves with flowers.

## XXIII

## The Significance of Freedom

(Prepared for July 4, 1912.)

## INTRODUCTION

- I. Freedom was more appreciated by the contemporaries of the Declaration of Independence, than by us.

A—The ringing of the Liberty Bell was the signal for the most hilarious rejoicing.

1—At Philadelphia the king's arms were torn down and burned in the streets.

2—In New York the people pulled down the statue of George III and cast it into bullets.

B—The full significance of freedom is slowly disappearing from the general mind.

1—Liberty or bondage is no longer an issue of the hour.

2—Familiarity breeds carelessness.

## DISCUSSION

- I. True freedom is an internal condition of mind and spirit.

A—Mere absence of law does not constitute freedom.

1—If this were true, savagery or anarchy would be ideal liberty.

B—The truly free man must be his own legislator.

1—It is one's attitude of mind rather than one's external circumstances that determines freedom.

2—Unless right conduct is a deliberate choice, all good law is enslaving.

a—Slavery is the result of the subjection of one's own will to some externally imposed law.

3—When a man habitually dwells in a sphere where there is no conflict between law and desire, he rises superior to law, and attains complete freedom.

C—The outgrowing of pernicious desire, rather than the removal of external restriction is progress toward liberty.

1—The solution of the liquor problem, the white slave problem, and other problems, depends on an alteration of mental and spiritual attitude, not on legislation.

a—Actions are products of states of mind, not of laws.

II. True freedom implies privilege *plus responsibility*.

A—Privilege without responsibility is the most barbaric kind of anarchy.

B—Responsibility without privilege is the abjectest kind of slavery.

C—Present day emphasis is being laid too much on privilege, too little on responsibility.

1—Woman Suffrage is an attempt to secure an increase of privilege, without a corresponding increment in responsibility.

D—The proper attitude toward these two elements of freedom is the foundation of happiness.

1—Responsibility met brings the sense of duty done.

2—Privilege implies opportunity.

3—These two things are the essential elements of happiness.

#### CONCLUSION

I. Our liberty, our prosperity, our happiness depend largely on our conception of freedom.

II. Duty demands that we enlarge our conception, for the sake of a nobler life.

A—When we have done this there will be complete harmony.

1—Law will be the servant, not the foe, of our nation.

### XXIV

#### The Power of Purpose

(Prepared for a high school commencement in a town of 1,000 people.)

#### INTRODUCTION

I. Influence is the object of education.

A—Education fits men and women for making definite contributions to progress.

B—Influence may be exerted in a thousand various ways.

1—Coal stoker and bank president are both serving their times.

II. A knowledge of the secret of influence would be invaluable to us.

## DISCUSSION

I. Purpose is the secret of power.

A—It is an essential element of growth.

1—The plant must have a sun toward which to grow.

2—Scattering of energy has often proved fatal.

a—Coleridge wasted enormous powers by failure to concentrate his efforts.

3—Purpose involves dissatisfaction with present attainment.

a—This is the first requisite of progress.

b—"Build thee more stately mansions,  
O my soul," is the hymn of evolution.

B—Purpose results in positiveness of character.

1—Positiveness is a secret of magnetism.

a—A man of purpose and conviction is like a rock in a stormy sea.

1'—A characteristic of the masses is that they are purposeless and therefore fluctuating.

2'—Particularly is this true of the present time.

a'—It is an age of transition when men are in doubt about their duties and beliefs.

b'—The wonderful popularity of Theodore Roosevelt indicates the popular love of positiveness.

II. Men of purpose have ruled the world.

A—The substance of every reform once existed as an end or aim in some resolute person's mind.

1—The New World was made known through the indomitable purpose of a single sailor.

2—The Reformation was the growth of an humble monk's purpose.

3—The Atlantic Cable is a memorial of human loyalty to aim.

B—The power of resolute purpose has always been the most irresistible force that man has possessed.

1—A strong mind is much less effective.

a—Mind is cold and unpersuasive, conviction is fiery and contagious.

2—Purpose will convert a man of small talent into an immense force.

a—Sir William Jones, a notorious dullard became the greatest Oriental scholar of Modern Europe, when he became filled with a purpose.

b—Blaise Pascal studied mathematics in secret, and became a prodigy at 16.

c—Disraeli became an orator merely through the power of a great purpose.

## CONCLUSION

I. Purpose is power that is free to all.

II. You and I may become powerful influences for the amelioration of our environment.



- III. An ordinary street gamin of Paris is said to have won the battle of Marengo, changing the destiny of Europe.

## XXV

### Ideals

(Prepared for college seniors interested in science.)

#### INTRODUCTION

- I. The University graduate should carry out into the world two things.  
A—He should carry away a thorough professional training.  
B—He should carry away high ideals.  
1—These ideals are as important as his professional training.  
a—They will fashion his whole life.
- II. The two most important ideals are breadth of view and service to one's fellow man.

#### DISCUSSION

- I. Breadth of view is an ideal not easily realized.  
A—The tendency of the scientist is to lose himself in his profession.  
1—The popular conception of the scientist as an absent-minded, impractical person has resulted from this lack of breadth.
- II. A breadth of view is of great personal value to the scientist.  
A—It develops his character.

B—It adds to his enjoyment of life.

1—The man who can see nothing in Niagara except a vast amount of horse power going to waste is not getting the greatest possible enjoyment out of life.

C—Breadth of view makes the scientist more efficient in his profession.

1—The sciences of today are linked closely to each other.

a—Into the manufacture of a shoe there enters chemistry, bacteriology, mathematics and engineering.

2—Breadth of view is required to interpret the results of research.

a—Priestley, Scheele and others worked with oxygen, but it took a Lavoisier to interpret their results.

III. Breadth of view may be obtained in various ways.

A—It may be obtained by reading.

1—The modern magazine covers an immense field.

B—The drama of today is a broadening influence.

C—The best method of obtaining it is to do something outside one's profession.

IV. Service to mankind should be and is the highest ideal of the scientist.

A—Most scientists strive to be of service in their own profession.

B—The scientist should do something outside his profession.

1—He should do his duty as a citizen.

a—He should be able to vote intelligently.

b—He should take a hand in civic affairs.

c—He should take the lead in moral reforms.

### CONCLUSION

I. If you want to get the most satisfaction out of life and at the same time be most efficient in your chosen work, do not bury yourself in your profession, but get out and do something.

A—Let your motto be that of Davy—"May every year make me better, more useful, less selfish, more devoted to the cause of humanity and science."

## XXVI

### The Function of the Lawyer

(Prepared for a graduating class of a law college.)

### INTRODUCTION

I. The law has fallen into disrepute.

A—The judicial system has been attacked.

1—The usefulness of present methods has been questioned.

a—All sorts of remedies have been proposed.

II. The blame for present conditions falls on the conduct of the individual lawyer.

## DISCUSSION

- I. The lawyer's function as a legal expert should be dominated by a sense of the public good.
  - A—In advising clients he should uphold respect for law.
    - 1—He should advise clients to maintain their rights.
      - a—Otherwise these rights will cease to exist.
    - 2—He should not advise clients to take unjust advantage of weaknesses in the law.
      - a—Such action brings law into disrepute.
  - B—In conducting litigation he should have an eye on the public welfare.
    - 1—He should consider his efforts as a means of enabling the court to arrive at a just decision.
      - a—He should not attempt to confuse the judge.
        - 1'—Such action perverts justice.
  - C—He should consider the public good when attempting to have acts declared unconstitutional.
    - 1—He is concerned with the existence of rules governing society.
- II. The lawyer as a publicist should be public spirited.
  - A—As a member of legislative assemblies he should work for the good of the community.

B—As a public leader he should strive for improvements.

1—He should attempt to improve the administration of justice.

a—Simplification of procedure.

b—Making criminal procedure sure and speedy.

2—His energies should be bent to such ends both in public duties and private practice.

III. At present emphasis should be placed on the lawyer's function as a public leader.

A—The present tendency is for lawyers to specialize.

1—Corporation practice tends to narrow the legal profession.

B—Specialization makes it difficult for a lawyer to be a public leader.

1—He does not see the law as a whole.

a—The characteristics of the legal system outside his sphere seldom come to his notice.

C—Lawyers should avoid narrow specialization.

1—We have fewer public leaders in the legal profession than ever before.

## CONCLUSION

I. The lawyer should keep in mind his duty to the public.

## XXVII

## Our Faculty

(Prepared for a banquet of the senior class at the University of Michigan.)

## INTRODUCTION

- I. When I was told what was to be the subject of my speech, I was given my choice of two, "Why Michigan Men Make Good", and "Our Faculty."

A—I could not help thinking that the first is in some ways due to the second, and thought I would rather speak on the cause than the effect, so I chose to propose a toast to "Our Faculty."

I—This is a compliment.

- II. Speaking about compliments reminds me of what a precarious position I am in making this toast.

A—If I become too profuse in bestowing compliments upon the Faculty, I will be accused of insincerity and of working for my diploma.

B—If I cast any reflections upon our "dear teachers," I will feel that I am taking risks with regard to my diploma.

C—I want my diploma and I don't want to be accused of having to work for it outside of class.

D—So, like the hunter who prayed, when he took aim at his quarry within the precincts of a farm, that he would miss if it were a

calf and hit if it were a deer, I ask you to believe that I am sincere when I say anything good of the faculty and only fooling when I seem to cast reflections upon them.

- III. When I was considering this subject preparatory to speaking, I could not help thinking how many different classifications of members of the faculty there are.

A—I am going to take a few of these and talk about them.

#### DISCUSSION

- I. First there are those classifications that are met with only in the technical language of educators and which mean next to nothing to the student.

A—There are classifications with reference to the grade of institution in which the teacher teaches.

1—There are high school teachers and college professors.

B—There are classifications with reference to the subject taught.

1—We have language teachers, mathematics, history, and science teachers.

C—There are classifications with reference to the grade of teacher.

1—There are full professors (now you needn't laugh for no double meaning is intended) and junior professors, assistants, and instructors.

- II. But these classifications are of little interest to the student in his daily life of study.  
A—They do not arise out of the needs of the student's life.
- III. There are classifications that are peculiar to the student.  
A—They may not be of much interest to the scientific education, but they are full of personal meaning to the student.
- IV. First there are "Profs" who take attendance and those who do not.  
A—This is a very interesting and important classification for upon it depends the question of whether or not we can "bolt."  
B—It is also a very difficult classification.  
1—First you ascertain whether the professor under consideration calls the roll.  
a—If he calls it even only half the time, then there are no hopes.  
2—If he does not call the roll, you notice whether or not he has a definite seating arrangement for his classes.  
a—If he neither calls the roll nor has any definite seating, the chances are that you may be safe if you "bolt."  
3—There is one final test to determine to which class the professor belongs, which is certain though only to be tried in extreme cases.  
a—The method is to use up your "bolts" and then "bolt" once more in that class which you wish to test. If



the man reports your absence, you will get a card from the Attendance Committee. If you do not hear from it, you are reasonably sure that that "Prof" is not in the habit of taking the attendance.

b—This test has the disadvantage of putting you in an embarrassing position if you are reported.

c—But until you have used up all your "bolts," there is no way of finding out, for it is like getting the Delphic oracle to speak to get the Attendance Committee to tell you your absences.

C—Strangely enough, of course, those men who have the reputation of not taking attendance always have their classes full.

V. Then there is that classification which divides professors into those who quiz alphabetically and those who skip.

A—The first named sort are very well liked but the second are rather disconcerting.

1—It is so much pleasanter if you know when you are going to be called upon.

2—There is then some incentive to study up for that recitation that you expect, while if you are liable to be called upon any time you are inclined to let preparation go and take your chances.

VI. There is the classification of professors into those who believe in exams. and those who do not.

This is an interesting classification, because those who do not believe in giving final examinations are apt either to give very easy ones or not to look at the papers.

B—Those who believe in exams. are most likely to give “stiff” exams.

VII. And so it goes.

A—There are those who stay away from class once in a while and those who never give a “bolt.”

B—There are “easy” and “stiff” professors.

VIII. But there is one classification never possible at Michigan.

A—That is a division into good and bad professors.

B—Why not? Because they are all good.

I—These peculiarities are not faults; they are merely idiosyncrasies which are of especial interest to the student.

## CONCLUSION

- I. Because our faculty is the best faculty that ever graced a campus I wish to propose that we drink a toast to “Our Faculty.”

## III. ANALYSIS OF SPEECHES

As a second step in training in analyzing and briefing, the student of speech-making should analyze and brief speeches and other compositions. This should be practiced both in the classroom and out until he has developed a high degree of efficiency. The method to be followed is simple. •

## Method

With a knowledge of the general structure of a well-organized speech in mind and with a speech in hand, the student is ready to practice analyzing and briefing. Before he starts to read for the first time, it is well to write at the top of a sheet of paper the name of the author, the occasion, and in the upper right hand corner of the page the name of the one who makes the brief, the date, and the page. Then the word *introduction* just inside the margin at the upper left hand side. As he reads he should try to discover the extent of the introduction and its principal steps. When these have been recorded, the label *discussion* should be placed at the left hand side of the page, and the larger portions of the main thought of the speech should be discovered and recorded. Then the conclusion with its most essential parts should be recorded. In this way a rough form of the structure of the speech is made. The student is now ready to reread, reorganize the thought, and record it in more perfect form. For this purpose he needs to have some system of indentation and notation that will show the arrangement and relative importance of the thought details. In such a system the narrowest margin is used for the most important statement and the widest margin for the least important. All co-ordinate statements have the same margin and the same kind of notation. Many systems of notation have been suggested, but that used in the following form has the advantages of being perfectly elastic and of employing common symbols which are easily remembered.

## Form of Plan

Name of Student.....

Date.....

Page.....

Subject.....

Name of Speaker.....

Occasion on which the speech was delivered.....

## INTRODUCTION

I. ....

II. ....

III. ....

(etc.)

## DISCUSSION

I. ....

.....

A—.....

.....

I—.....

.....

a—.....

.....

I'—.....

.....

a'—.....

.....

I''—.....

.....

(etc.)

B—.....

(etc.)

II. ....

(etc.)

## CONCLUSION

- I. ....  
(etc.)

This form of the brief has already been indicated in the speech-plans of Patrick Henry's speech on page 262 and Lincoln's Gettysburg Speech on page 271. The margins should be clear cut, and everything under each symbol should be kept to the right of that symbol. Headings should be short complete statements containing but one thought to be developed, and the main headings should be made inclusive enough so that their number is small. The student will soon discover that these main headings are not always stated by the speaker. The brief should be more than a list of the topics discussed; it should be such that the reader knows not only what was talked about, but what was actually said. By examining a good brief the reader should have a clear idea of the thought that was presented in the speech.

Let the student make a careful brief for each of the following extracts, and for such other compositions as his own desire or that of the teacher may direct.

## Extracts for Analysis and Briefing

## I

The Advantages of Living in America  
(From James Bryce's *The American Commonwealth*.)

I have never met a European of the upper or middle classes who did not express astonishment when told that America was a more agreeable place than Europe to live in. "For working men," he would answer,

“yes; but for men of education or property, how can a new rough country, where nothing but business is talked and the refinements of life are only just beginning to appear, how can such a country be compared with England, or France, or Italy?” It is nevertheless true that there are elements in the life of the United States which may well make a European of any class prefer to dwell there rather than in the land of his birth. Let us see what they are.

In the first place there is the general prosperity and material well-being of the inhabitants. In Europe, if an observer takes his eye off his own class and considers the whole population of any one of the greater countries, \* \* \* he will perceive that by far the greater number lead very laborious lives, and are, if not actually in want of the necessities of existence, yet liable to fall into want, the agriculturists when nature is harsh, the wage earners when work is scarce. In England the lot of the laborer has been hitherto a hard one, incessant field toil, with rheumatism at fifty and the workhouse at the end of the vista; while the misery in such cities as London, Liverpool, and Glasgow is only too well known. In France there is less pauperism, but nothing can be more pinched and sordid than the life of the bulk of the peasantry. In the great towns of Germany there is constant distress and increasing discontent. The riots of 1886 in Belgium told an even more painful tale of the wretchedness of the miners and artisans there. \* \* \* Contrast any one of these countries with the United States, where the working classes are as well fed, clothed, and lodged as the lower middle classes in Europe, \* \* \* where a

good education is within the reach of the poorest, where the opportunities for getting on in one way or another are so abundant that no one need fear any physical ill but disease or the results of his own intemperance. Pauperism already exists and increases in some of the larger cities, where drink breeds misery, and where recent immigrants, with the shiftlessness of Europe still clinging round them, are huddled together in squalor. But outside these few cities one sees nothing but comfort. In Connecticut and Massachusetts the operatives in many a manufacturing town lead a life far easier, far more brightened by intellectual culture and by amusements, than that of the clerks and shopkeepers of England and France. In cities like Cleveland and Chicago one finds miles on miles of suburbs filled with neat wooden houses, each with its tiny garden plot, owned by the shop assistants and handicraftsmen who return on the horse-cars in the evening from their work. All over the wide West, from Lake Ontario to the Upper Missouri, one travels past farms of two to three hundred acres, in every one of which there is a spacious farmhouse among orchards and meadows, where the farmer's children grow up strong and hearty on abundant food, the boys full of intelligence and enterprise, ready to push their way on farms of their own or enter business in the nearest town, the girls familiar with the current literature of England as well as of America. The life of the new emigrant in the further West has its privations, but it is brightened by hope, and has a singular charm of freedom and simplicity. The impression which this comfort and plenty makes is heightened by

the brilliance and keenness of the air, by the look of freshness and cleanness which even the cities wear. The fog and soot-flakes of an English town, as well as its squalor, are wanting; you are in a new world, and a world which knows the sun. It is impossible not to feel warmed, cheered, invigorated by the sense of such material well-being all around one, impossible not to be infected by the buoyancy and hopefulness of the people. The wretchedness of England lies far behind; the weight of its problems seem lifted from the mind. As a man suffering from depression feels the clouds roll away from his spirit when he meets a friend whose good humour and energy present the better side of things and point the way through difficulties, so the sanguine temper of the Americans, and the sight of the ardour with which they pursue their aims, stimulates a European, and makes him think the world a better place than it had seemed amid the entanglements and sufferings of his own hemisphere.

To some Europeans this may seem fanciful. I doubt if any European can realize till he has been in America how much difference it makes to the happiness of any one not wholly devoid of sympathy with his fellow-beings, to feel that all around him, in all classes of society and in all parts of the country, there exist in such ample measure so many of the external conditions of happiness: abundance of the necessities of life, easy command of education and books, amusements and leisure to enjoy them, comparatively few temptations to intemperance and vice.

The second charm of American life is one which some Europeans will smile at. It is social equality.



To many Europeans—to Germans, let us say, or Englishmen—the word has an odious sound. It suggests a dirty fellow in blouse elbowing his betters in a crowd, or an ill-conditioned villager shaking his fist at the parson and the squire; or, at any rate, it suggests obtrusiveness and bad manners. The exact contrary is the truth. Equality improves manners, for it strengthens the basis of all good manners, respect for other men and women simply as men and women, irrespective of their station in life. \* \* \* People meet on a simple and natural footing, with more frankness and ease than is possible in countries where every one is either looking up or looking down. There is no servility on the part of the humbler, and if now and then a little of the “I am as good as you” rudeness be perceptible, it is almost sure to proceed from a recent immigrant, to whom the attitude of simple equality has not yet become familiar as the evidently proper attitude of one man to another. There is no condescension on the part of the more highly placed, nor is there even that sort of scrupulously polite coldness which one might think they would adopt in order to protect their dignity. They have no cause to fear for their dignity, so long as they do not themselves forget it. And the fact that your shoemaker or your factory hand addresses you as an equal does not prevent him from respecting, and showing his respect for all such superiority as your birth or education or eminence in any line of life may entitle you to receive.

This naturalness of intercourse is a distinct addition to the pleasures of social life. It enlarges the circle of possible friendship. \* \* \* It raises the humbler

classes without lowering the upper; indeed, it improves the upper no less than the lower by expunging that latent insolence which deforms the manners of so many of the European rich.\*\*\* It expands the range of a man's sympathies, and makes it easier for him to enter into the sentiments of other classes than his own. It gives a sense of solidarity to the whole nation, cutting away the ground for the jealousies and grudges which distract people so long as the social pretensions of past centuries linger on to be resisted and resented by the levelling spirit of a revolutionary age.\*\*\*

There are, moreover, other rancours besides those of social inequality whose absence from America brightens it to a European eye. There are no quarrels of churches and sects. Judah does not vex Ephraim, nor Ephraim envy Judah. No Established Church looks down scornfully upon Dissenters from the height of its titles and endowments, and talks of them as hindrances in the way of its work. No Dissenters pursue an Established Church in a spirit of watchful jealousy, nor agitate for its overthrow.\*\*\* Rivalry between sects appears only in the innocent form of the planting of new churches and raising of funds for missionary objects, while most of the Protestant denominations, including the four most numerous, constantly fraternize in charitable work. Between Roman Catholics and the more educated Protestants there is little hostility, and sometimes even coöperation for a philanthropic purpose. The sceptic is no longer under a social ban, and discussions on the essentials of Christianity and of theism are conducted

with good temper. There is not a country in the world where Frederick the Great's principle, that every one should be allowed to go to heaven his own way, is so fully applied. This sense of religious peace as well as religious freedom all around one is soothing to the weary European, and contributes not a little to sweeten the lives of ordinary people.

I come last to the character and ways of the Americans themselves, in which there is a certain charm, hard to convey by description, but felt almost as soon as one sets foot on their shore, and felt constantly thereafter. They are a kindly people. Good nature, heartiness, a readiness to render small services to one another, an assumption that neighbors in the country, or persons thrown together in travel, or even in a crowd, were meant to be friendly rather than hostile to one another, seem to be everywhere in the air, and in those who breath it. Sociability is the rule, isolation and moroseness the rare exception. It is not merely that people are more vivacious or talkative than an Englishman expects to find them, for the Western man is often taciturn and seldom wreathes his face into a smile. It is rather that you feel that the man next you, whether silent or talkative, does not mean to repel intercourse, or convey by his manner his low opinion of his fellow-creatures. Everybody seems disposed to think well of the world and its inhabitants, well enough at least to wish to be on easy terms with them and serve them in those little things whose trouble to the doer is small in proportion to the pleasure they give to the receiver. To help others is better recognized as a duty than in Europe. Nowhere

is money so readily given for any public purpose; nowhere, I suspect, are there so many acts of private kindness done, such, for instance, as paying the college expenses of a promising boy, or aiding a widow to carry on her husband's farm; and these are not done with ostentation. People seem to take their troubles more lightly than they do in Europe, and to be more indulgent to the faults by which troubles are caused. It is a land of hope, and a land of hope is a land of good humour. And they have also, though this is a quality more perceptible in women than in men, a power of drawing more happiness from obvious pleasures, simple and innocent pleasures, than one often finds in overburdened Europe.

## II

### Beecher's Liverpool Speech

(Extract from a speech given by Henry Ward Beecher in Liverpool, England, October 16, 1863. The introduction to this speech is found on page 102 and the conclusion on page 131.)

There are two dominant races in modern history—the Germanic and the Romanic races. The Germanic races tend to personal liberty, to a sturdy individualism, to civil and to political liberty. The Romanic race tends to absolutism in government; it is clannish; it loves chieftains; it develops a people that crave strong and showy governments to support and plan for them. The Anglo-Saxon race belong to the great German family, and is a fair exponent of its peculiarities. The Anglo-Saxon carries self-government and self-development with him wherever he goes. He has

popular government and popular industry; for the effects of a generous civil liberty are not seen a whit more plainly in the good order, in the intelligence, and in the virtue of a self-governing people, than in their amazing enterprise and the scope and power of their creative industry. The power to create riches is just as much a part of the Anglo-Saxon virtues as the power to create good order and social safety.

The things required for prosperous labour, prosperous manufactures, and prosperous commerce are three: first, liberty; second, liberty; third, liberty;—though these are not merely the same liberty, as I shall show you. First, there must be liberty to follow those laws of business which experience has developed, without imposts or restrictions, or governmental intrusions. Business simply wants to be let alone. Then, secondly, there must be liberty to distribute and exchange products of industry in any market without burdensome tariffs, without imposts, and without vexatious regulations. There must be these two liberties—liberty to create wealth as the makers of it think best according to the light and experience which business has given them; and then liberty to distribute what they have created without unnecessary vexatious burdens. The comprehensive law of the ideal industrial condition of the world is free manufacture and free trade. I have said that there are three elements of liberty. The third is the necessity of an intelligent and free race of customers. There must be freedom among producers; there must be freedom among distributors; there must be freedom among customers. It may not have occurred to you that it makes any

difference what one's customers are, but it does in all regular and prolonged business. The condition of the customer determines how much he will buy, determines of what sort he will buy. Poor and ignorant people buy little and that of the poorest kind. The richest and the intelligent, having the more means to buy, buy the most, and always but the best. Here, then, are the three liberties—liberty of the producer, liberty of the distributor, and liberty of the consumer. The first two need no discussion: they have been long thoroughly and brilliantly illustrated by the political economists of Great Britain, and by her eminent statesmen; but it seems to me that enough attention has not been directed to the third; and, with your patience, I will dwell upon that for a moment, before proceeding to other topics.

It is a necessity of every manufacturing and commercial people that their customers should be very wealthy and intelligent. Let us put the subject before you in the familiar light of your own local experience. To whom do the tradesmen of Liverpool sell the most goods at the highest profit? To the ignorant and poor, or to the educated and prosperous? The poor man buys simply for his body; he buys food, he buys clothing, he buys fuel, he buys lodging. His rule is to buy the least and the cheapest that he can. He goes to the store as seldom as he can; he brings away as little as he can; he buys for the least he can. Poverty is not a misfortune to the poor only who suffer it, but it is more or less a misfortune to all with whom he deals. On the other hand, a man well off—how is it with him? He buys in far greater quantity. He

can afford to do it; he has the money to pay for it. He buys a far greater variety, because he seeks to gratify not merely physical wants, but also mental wants. He buys for the satisfaction of sentiment and taste, as well as of sense. He buys silk, wool, flax, cotton; he buys all metals—iron, silver, gold, platinum; in short, he buys for all necessities and of all substances. But that is not all. He buys a better quality of goods. He buys richer silks, finer cottons, higher grained wools. Now, a rich silk means so much skill and care of somebody's that has been expended upon it to make it finer and richer; and so of cotton, and so of wool. That is, the price of the finer goods runs back to the very beginning, and remunerates the workman as well as the merchant. Indeed, the whole laboring community is as much interested and profited as the mere merchant, in this buying and selling of the higher grades in greater varieties and quantities. The law of price is the skill; and the amount of skill expended in the work is as much for the market as are the goods. A man comes to the market and says, "I have a pair of hands," and he obtains the lowest wages. Another man comes and says, "I have something more than a pair of hands; I have truth and fidelity;" he gets a higher price. Another man comes and says, "I have something more; I have hands, and strength, and fidelity, and skill." He gets more than either of the others. The next man comes and says, "I have got hands, and strength, and skill, and fidelity; but my hands work more than that. They know how to create things for the fancy, for the affections, for the moral sentiments;" and he



gets more than any of the others. The last man comes and says, "I have all these qualities, and have them so highly that it is a peculiar genius;" and genius carries the whole market and gets the highest price. So that both the workman and the merchant are profited by having purchasers that demand quality, variety, and quantity.

Now, if this be so in the town or the city, it can only be so because it is a law. This is the specific development of a general or universal law, and therefore we should expect to find it as true of a nation as of a city like Liverpool. I know that it is so, and you know that it is true of all the world; and it is just as important to have customers educated, intelligent, moral, and rich out of Liverpool as it is in Liverpool. They are able to buy; they want variety; they want the very best; and those are the customers you want.

That nation is the best customer that is the freest, because freedom works prosperity, industry, and wealth. Great Britain, then, aside from moral considerations, has a direct commercial and pecuniary interest in the liberty, civilization, and wealth of every nation on the globe. You also have an interest in this because you are a moral and religious people. You desire it from the highest motives; and godliness is profitable in all things, having the promise of the life that now is, as well as that which is to come; but if there were no hereafter, if man had no progress in this life, if there were no question of civilization at all, it would be worth your while to protect civilization and liberty, merely as a commercial speculation. To evangelize has more than a moral and religious import—



it comes back to temporal relations. Wherever a nation that is crushed, cramped, degraded under despotism, is struggling to be free, you, Leeds, Sheffield, Manchester, Paisley, all have an interest that that nation should be free. When depressed and backward people demand that they may have a chance to rise—Hungary, Italy, Poland—it is a duty for humanity's sake, it is a duty for the highest moral motives, to sympathize with them; but besides all these there is a material and an interested reason why you should sympathize with them. Pounds and pence join with conscience and honor in this design.

Now, Great Britain's chief want is—what? They have said that your chief want is cotton. I deny it. Your chief want is consumers. You have got skill, you have got capital, you have got machinery enough to manufacture goods for the whole population of the globe. You could turn out fourfold as much as you do, if you only had the market to sell it in. It is not, therefore, so much the want of fabric, though there may be a temporary obstruction of that; but the principal and increasing want—increasing from year to year—is, where shall we find men to buy what we can manufacture so fast? Before the American war broke out your warehouses were loaded with goods that you could not sell. You had over-manufactured. What is the meaning of over-manufacturing, but this, that you had skill, capital, machinery, to create faster than you had customers to take goods off your hands. And you know that, rich as Great Britain is, vast as are her manufactures, if she could have fourfold the present demand, she could have fourfold riches to-

morrow; and every political economist will tell you that your want is not cotton primarily, but customers. Therefore, the doctrine, how to make customers, is a great deal more important to Great Britain than the doctrine, how to raise cotton. It is to that doctrine I ask you, business men, practical men, men of fact, sagacious Englishmen—to that point I ask a moment's attention.

There are no more continents to be discovered. The markets of the future must be found—how? There is very little hope of any more demand being created in new fields. If you are to have a better market, there must be some kind of process invented to make the old fields better. Let us look at it, then. You must civilize the world in order to make a better class of purchasers. If you were to press Italy down again under the feet of despotism, Italy, discouraged, could draw but very few supplies from you. But give her liberty, kindle schools throughout her valleys, spur her industry, make treaties with her by which she can exchange her wine and her oil and her silk for your manufactured goods; and for every effort that you make in that direction there will come back profit to you by increased traffic with her. If Hungary asks to be an unshackled nation—then by freedom she will acquire a more multifarious industry, which she will be willing to exchange for manufactures. Her liberty is found—where? You will find it in the word of God, you will find it in the code of history, you will find it in the Price Current; and every free nation, every civilized people—every people

that rises from barbarism to industry and intelligence,—becomes a better customer.

A savage is a man of one story, and that story a cellar. When man begins to be civilized, he raises another story. When you Christianize and civilize the man, you put story upon story, for you develop faculty after faculty; and you have to supply every story with your productions. The savage is a man one story deep; the civilized man is thirty stories deep. Now, if you go to a lodging-house where there are three or four men, your sales to them may, no doubt, be worth something; but if you go to a lodging-house like some of those I saw in Edinburgh, which seemed to contain about twenty stories, every story of which is full, and all who occupy buy of you—which is the better customer, the man who is drawn out, or the man who is pinched up?

\*\*\* What will be the result if this present struggle shall eventuate in the separation of America, and making the South a slave territory exclusively and the North a free territory; what will be the final result? You will lay the foundation for carrying the slave population clear through to the Pacific Ocean. This is the first step. There is not a man who has been a leader in the South any time within these twenty years, that has not had this for a plan. It was for this that Texas was invaded, first by colonists, next by marauders, until it was wrested from Mexico. It was for this that they engaged in the Mexican War itself, by which the vast territory reaching to the Pacific was added to the Union. Never for a moment have they given up the plan of spreading

the American institution, as they call it, straight through towards the West, until the slave, who has washed his feet in the Atlantic, shall be carried to wash them in the Pacific. \* \* \*

Now, let us consider the prospect. If the South becomes a slave empire, what relation will it have to you as a customer? It would be an empire of twelve millions of people. Now, of these, eight million are white and four million are black. Consider that one-third of the whole are the miserably poor, unbuying blacks. You do not manufacture much for them. You have not got machinery coarse enough. Your labor is too skilled by far to manufacture bagging and linsey-woolsey. \* \* \* One other third consists of a poor, unskilled, degraded white population; and the remaining one-third, which is a large allowance, we will say, intelligent and rich. Now here are twelve millions of people, and only one-third of them are customers that can afford to buy the kind of goods that you bring to market. \* \* \* Two-thirds of the population of the Southern States to-day are non-purchasers of English goods. Now you must recollect another fact—namely, that this is going on clear through to the Pacific Ocean; and if by sympathy or help you establish a slave empire, you sagacious Britons \* \* \* are busy in favoring the establishment of an empire from ocean to ocean that should have fewest customers and the largest non-buying population.

## III

## American Affairs

(Condensation of a speech delivered in the House of Lords, November 18, 1777, by Lord Chatham. When Parliament was assembled in 1777 the customary Address to the Throne was given. In this the King was congratulated on the birth of a princess, and on his policies in general, and was promised support in the war with the American Colonies. The Earl of Chatham, seventy years old, supported by crutches, made this passionate protest against further support of the war in America.)

I rise, my Lords, to declare my sentiments on this most solemn and serious subject. It has imposed a load upon my mind which I fear nothing can remove, but which impels me to endeavor its alleviation by a free and unreserved communication of my sentiments.

In the first part of the address I have the honor of heartily concurring with the noble Earl who moved it. No man feels sincerer joy than I do—none can offer more genuine congratulations—on every accession of strength to the Protestant succession. I therefore join in every congratulation on the birth of another princess, and the happy recovery of her Majesty.

But I must stop here. My courtly complaisance will carry me no farther. I will not join in congratulation on misfortune and disgrace. I cannot concur in a blind and servile address which approves, and endeavors to sanctify, the monstrous measures which have heaped disgrace and misfortune upon us. This, my Lords, is a perilous and tremendous moment! It

is not a time for adulation. The smoothness of flattery cannot now avail—cannot save us in this rugged and awful crisis. It is now necessary to instruct the Throne in the language of truth. We must dispel the illusion and the darkness which envelop it, and display, in its full danger and true colors, the ruin that is brought to our doors. \* \* \*

Can the Minister of the day now presume to expect a continuance of support in this ruinous infatuation? Can Parliament be so dead to its dignity and its duty as to be thus deluded into the loss of the one and the violation of the other? To give an unlimited credit and support for the steady perseverance in measures not proposed for our parliamentary advice, but dictated and forced upon us—in measures, I say, my Lords, which have reduced this late flourishing empire to ruin and contempt? \* \* \* It is a shameful truth that not only the power and strength of this country are wasting away and expiring, but her well-earned glories, her true honor and substantial dignity, are sacrificed.

France, my Lords, has insulted you; she has encouraged and sustained America; and, whether America be wrong or right, the dignity of this country ought to spurn at the officious insult of French interference. The ministers and ambassadors of those who are called rebels are in Paris; in Paris they transact the reciprocal interests of America and France. Can there be a more mortifying insult? Can even our Ministers sustain a more humiliating disgrace? Do they dare to resent it? Do they presume even to hint a vindication of their honor and the dignity of the

state, by requiring a dismissal of the plenipotentiaries of America? Such is the degradation to which they have reduced the glories of England! \* \* \*

My Lords, this ruinous and ignominious situation, where we cannot act with success, nor suffer with honor, calls upon us to remonstrate in the strongest and loudest language of truth, to rescue the ear of Majesty from the delusions that surround it. The desperate state of our arms abroad is in part known. No man thinks more highly of them than I do. I love and honor the English troops. I know their virtues and their valor. I know they can achieve anything except impossibilities; and I know that the conquest of English America is an impossibility. You cannot, I venture to say it, you cannot conquer America. Your armies in the last war effected everything that could be effected; and what was it? It cost a numerous army, under the command of a most able general. \* \* \* a long and laborious campaign to expel five thousand Frenchmen from French America. My Lords, you cannot conquer America.

What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing and suffered much. Besides the suffering, perhaps total loss, of the northern force, the best appointed army that ever took the field, commanded by Sir William Howe, has retired from the American lines. He was obliged to relinquish his attempt, and with great delay and danger to adopt a new and distant plan of operations. We shall soon know, and in any event have reason to lament, what may have happened since. As to conquest, my Lords,

I repeat, it is impossible. You may swell every expense and every effort still more extravagantly; pile and accumulate every assistance you buy or borrow; traffic and barter with every little pitiful German prince that sells and sends his subjects to the shambles of a foreign prince; your efforts are forever vain and impotent—doubly so from this mercenary aid on which you rely; for it irritates to an incurable resentment the mind of your enemies to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty! If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never! never!! never!!!

Your own army is infected with the contagion of these illiberal allies. The spirit of plunder and of rapine is gone forth among them. I know it;\*\*\* I know from authentic information and the most experienced officers, that our discipline is deeply wounded. While this is notoriously our sinking situation, America grows and flourishes, while our strength and discipline are lowered, hers are rising and improving.

But, my Lords, who is the man that, in addition to these disgraces and mischiefs of our army, has dared to authorize and associate to our arms the tomahawk and scalping-knife of the savage? to call into civilized alliance the wild and inhuman savage of the woods; to delegate to the merciless Indian the defense of disputed rights, and to wage the horrors of his barbarous war against our brethren? My Lords, these enormities cry aloud for redress and punishment. Unless



thoroughly done away with, it will be a stain on the national character. It is a violation of the constitution. I believe it against law. It is not the least of our national misfortunes that the strength and character of our army are thus impaired. Infected with the mercenary spirit of robbery and rapine, familiarized to the horrid scenes of savage cruelty, it can no longer boast of the noble and generous principles which dignify a soldier; no longer sympathize with the dignity of the royal banner, nor feel the pride, pomp, and circumstance of glorious war, "that make ambition virtue!" What makes ambition virtue?—the sense of honor. But is the sense of honor consistent with the spirit of plunder or the practice of murder? Can it flow from mercenary motives, or can it prompt to cruel deeds? Besides these murderers and plunderers, let me ask our Ministers, what other allies have they acquired? What other powers have they associated to their cause? Have they entered into alliance with the king of the gypsies? Nothing, my Lords, is too low or too ludicrous to be consistent with their counsels.

The independent views of America have been stated and asserted as the foundation of this address. My Lords, no man wishes for the due dependence of America on this country more than I do. To preserve it, and not confirm that state of independence into which our measures hitherto have driven them, is the object which we ought to unite in attaining. The Americans, contending for their rights against arbitrary exactions, I love and admire. It is a struggle of free and virtuous patriots. But, contending for

independency and total disconnection from England, as an Englishman, I cannot wish them success; for in a due constitutional dependency \* \* \* consists the mutual happiness and prosperity of both England and America. She derived assistance and protection from us, and we reaped from her the most important advantages. She was, indeed, the fountain of our wealth, the nerve of our strength, the nursery and basis of our naval power. It is our duty, therefore, my Lords, if we wish to save our country, most seriously to endeavor to recover these most beneficial subjects; and in this perilous crisis, perhaps the present moment may be the only one in which we can hope for success; for in their negotiations with France, they have, or think they have, reason to complain. Though it be notorious that they have received from that power important supplies and assistance of various kinds, yet it is certain they expected it in a more decisive and immediate degree. America is in ill-humor with France. \* \* \* Let us wisely take advantage of every possible moment of reconciliation. Besides, the natural disposition of America herself still leans towards England. \* \* \* If we express a wise and benevolent disposition to communicate with them those immutable rights of nature and those constitutional liberties to which they are equally entitled with ourselves, by a conduct so just and humane we shall confirm the favorable and conciliate the adverse. \* \* \* I do not see why they should not enjoy every fundamental right in their property, and every original substantial liberty, which Devonshire, or Surrey, or the county I live in, or any other county in England, may claim;

reserving always, as the sacred right of the Mother Country, the due constitutional dependency of the Colonies. The inherent supremacy of the state in regulating and protecting the navigation and commerce of all her subjects, is necessary for the mutual benefit and preservation of every part, to constitute and preserve the prosperous arrangement of the whole empire. \* \* \*

As to the disposition of foreign powers which is asserted to be pacific and friendly, let us judge, my Lords, rather by their actions and the nature of things than by interested assertions. The uniform assistance supplied to America by France suggests a different conclusion. \* \* \* The extraordinary preparations of the house of Bourbon, by land and by sea, from Dunkirk to the Straits, equally ready and willing to overwhelm these defenseless islands, should rouse us to a sense of their real disposition and our own danger. Not five thousand troops in England! hardly three thousand in Ireland! What can we oppose to the combined force of our enemies? Scarcely twenty ships of the line so fully or sufficiently manned that any admiral's reputation would permit him to take the command of them. The river of Lisbon in the possession of our enemies! The seas swept by American privateers! Our Channel trade torn to pieces by them! In this complicated crisis of danger—weakness at home, and calamity abroad, terrified and insulted by the neighboring powers, unable to act in America, or acting only to be destroyed—where is the man with the forehead to promise or hope for success in such a situation, or from perseverance in the measures that have driven

us to it? Who has the forehead to do so? Where is that man? I should be glad to see his face.

You cannot conciliate America by your present measures. You cannot subdue her by your present or by any measures. What, then, can you do? You cannot conquer; you cannot gain; but you can address—you can lull the fears and anxieties of the moment into an ignorance of the danger that should produce them. But, my Lords, the time demands the language of truth. We must not now apply the flattering unction of servile compliance or blind complaisance. In a just and necessary war to maintain the rights or honor of my country, I would strip the shirt from my back to support it. But in such a war as this, unjust in its principle, impracticable in its means, and ruinous in its consequences, I would not contribute a single effort nor a single shilling. I do not call for vengeance on the heads of those who have been guilty; I only recommend to them to make their retreat. Let them walk off; and let them make haste, or they may be assured that speedy and condigne punishment will overtake them.

My Lords, I have submitted to you, with the freedom and truth which I think my duty, my sentiments on your present awful situation. I have laid before you the ruin of your power, the disgrace of your reputation, the pollution of your discipline, the contamination of your morals, the complication of calamities, foreign and domestic, that overwhelm your sinking country. Your dearest interests, your own liberties, the Constitution itself, totters to the foundation. All this disgraceful danger, this multitude of misery, is

the monstrous offspring of this unnatural war. We have been deceived and deluded too long. Let us now stop short. This is the crisis—the only crisis of time and situation—to give us a possibility of escape from the fatal effects of our delusions. But if, in an obstinate and infatuated perseverance in folly, we slavishly echo the peremptory words this day presented to us, nothing can save this devoted country from complete and final ruin. \* \* \*

#### IV

##### The Scholar in a Republic

(Part of speech by Wendell Phillips before the  
Phi Beta Kappa of Harvard College,  
June 30, 1881.) .

Standing on Saxon foundations, and inspired, perhaps, in some degree by Latin example, we have done what no race, no nation, no age, had before dared to try. We have founded a republic on the unlimited suffrage of the millions. We have actually worked out the problem that man, as God created him, may be trusted with self-government. We have shown the world that a church without a bishop, and a state without a king, is an actual, real, everyday possibility. Look back over the history of the race; where will you find a chapter that precedes us in that achievement? Greece had her republics, but they were the republics of a few freemen and subjects and many slaves; and "the battle of Marathon was fought by slaves, unchained from the doorposts of their masters' houses." Italy had her republics: they were the republics of

wealth and skill and family, limited and aristocratic. The Swiss republics were groups of cousins. Holland had her republic, a republic of guilds and landholders, trusting the helm of state to property and education. And all these, which at their best held but a million or two within their narrow limits, have gone down in the ocean of time.

A hundred years ago our fathers announced this sublime, and, as it seemed then, foolhardy declaration,—that God intended all men to be free and equal; all men, without restriction, without qualification, without limit. A hundred years have rolled away since that venturesome declaration; and to-day, with a territory that joins ocean to ocean, with fifty millions of people, with two wars behind her, with the grand achievement of having grappled with the fearful disease that threatened her central life and broken four millions of fetters, the great Republic, stronger than ever, launches into the second century of her existence. The history of the world has no such chapter in its breadth, its depth, its significance, or its bearing on future history.

What Wycliffe did for religion, Jefferson and Sam Adams did for the state,—they trusted it to the people. He gave the masses the Bible, the right to think. Jefferson and Sam Adams gave them the ballot, the right to rule. \* \* \* We have not only established a new measure of the possibilities of the race; we have laid on strength, wisdom, and skill a new responsibility. Grant that each man's relations to God and his neighbor are exclusively his own concern, and that he is entitled to all the aid that will make him the best judge

of these relations; that the people are the source of all power, and their measureless capacity the lever of all progress; their sense of right the court of final appeal in civil affairs; the institutions they create the only ones any power has a right to impose; that the attempt of one class to proscribe the law, the religion, the morals, or the trade of another is both unjust and harmful, \* \* \* Robert Lowe was right in affirming, "Now the first interest and duty of every Englishman is to educate the masses—our masters." Then, whoever sees farther than his neighbor is that neighbor's servant to lift him to such higher level. Then, power, ability, influence, character, virtue, are only trusts with which to serve our time.

We all agree in the duty of scholars to help those less favored in life, and that this duty of scholars to educate the mass is still more imperative in a republic, since a republic trusts the state wholly to the intelligence and moral sense of the people. The experience of the last forty years shows every man that law has no atom of strength, either in Boston or New Orleans, unless, and only so far as, public opinion indorses it, and that your life, goods, and good name rest on the moral sense, self-respect, and law-abiding mood of the men that walk the streets, and hardly a whit on the provisions of the statute book. Come, any one of you, outside of the ranks of popular men, and you will not fail to find it so. Easy men dream that we live under a government of law. Absurd mistake! we live under a government of men and newspapers. Your first attempt to stem dominant and keenly cherished opinions will reveal this to you.



But what is education? Of course it is not book learning. Book learning does not make five per cent of that mass of common sense that "runs" the world. \* \* \* Two-thirds of the inventions that enable France to double the world's sunshine, and make Old and New England the workshops of the world, did not come from colleges or from minds trained in the schools of science, but struggled up, forcing their way against giant obstacles, from the irrepressible instinct of untrained natural power. Her workshops, not her colleges, made England, for a while, the mistress of the world; and the hardest job her workman had was to make Oxford willing he should work his wonders.

So of moral gains. As shrewd an observer as Governor Marcy, of New York, often said he cared nothing for the whole press of the seaboard, representing wealth and education (he meant book learning), if it set itself against the instincts of the people. Lord Brougham, in a remarkable comment on the life of Romilly, enlarges on the fact that the great reformer of the penal law found all the legislative and all the judicial power of England, its colleges and its bar, marshaled against him, and owed his success, *as all such reforms do*, says his lordship, to public meetings and popular instinct. It would be no exaggeration to say that government itself began in usurpation, in the feudalism of the soldier and the bigotry of the priest; that liberty and civilization are only fragments of rights wrung from the strong hands of wealth and book learning. Almost all the great truths relating to society were not the result of scholarly meditation, "hiving up wisdom with each curious year," but have



been first heard in the solemn protests of martyred patriotism and the loud cries of crushed and starving labor. When common sense and the common people have stereotyped a principle into a statute, then bookmen come to explain how it was discovered and on what ground it rests. The world makes history, and scholars write it,—one half truly and the other half as their prejudices blur and distort it.

New England learned more of the principles of toleration from a lyceum committee doubting the dicta of editors and bishops when they forbade it to put Theodore Parker on its platform; more from a debate whether the antislavery cause should be so far countenanced as to invite one of its advocates to lecture; from Sumner and Emerson, George William Curtis and Edward Whipple, refusing to speak unless a negro could buy his way into their halls as freely as any other,—New England has learned more from these lessons than she has or could have done from all the treatises on free printing from Milton and Roger Williams through Locke down to Stuart Mill.

Selden, the profoundest scholar of his day, affirmed, "No man is wiser for his learning"; and that was only an echo of the Saxon proverb, "No fool is a perfect fool until he learns Latin." Bancroft says of our fathers, that "the wildest theories of the human reason were reduced to practice by a community so humble that no statesman condescended to notice it, and a legislation without precedent was produced offhand by the instincts of the people." \* \* \*

Hence, I do not think the greatest things have been done for the world by its bookmen. Education is not

the chips of arithmetic and grammar,—nouns, verbs, and the multiplication table; neither is it that last year's almanac of dates, or series of lies agreed upon, which we so often mistake for history. Education is not Greek and Latin and the air pump. Still, I rate at its full value the training we get in these walls. Though what we actually carry away is little enough, we do get some training of our powers, as the gymnast or the fencer does of his muscles; we go hence also with such general knowledge of what mankind has agreed to consider proved and settled, that we know where to reach for the weapon when we need it. \* \* \*

Gibbon says we have two educations,—one from teachers, and the other we give ourselves. This last is the real and only education of the masses,—one gotten from life, from affairs, from earning one's bread; necessity, the mother of invention; responsibility, that teaches prudence, and inspires respect for right. Mark the critic out of office; how reckless in assertion, how careless of consequences; and then the caution, forethought, and fair play of the same man charged with administration. See that young, thoughtless wife suddenly widowed; how wary and skillful, what ingenuity in guarding her child and saving his rights! Any one who studied Europe forty or fifty years ago could not but have marked the level of talk there, far below that of our masses. It was of crops and rents, markets and marriages, scandal and fun. Watch men here, and how often you listen to the keenest discussions of right and wrong, this leader's honesty, that party's justice, the fairness of this law, the impolicy of that meas-

ure, — lofty, broad topics, training morals, widening views. \* \* \*

In this sense the Fremont campaign of 1856 taught Americans more than a hundred colleges; and John Brown's pulpit at Harper's Ferry was equal to any ten thousand ordinary chairs. God lifted a million of hearts to his gibbet, as the Roman cross lifted a world to itself in that divine sacrifice of two thousand years ago. As much as statesmanship had taught in our previous eighty years, that one week of intellectual watching and weighing and dividing truth taught twenty millions of people. Yet how little, brothers, can we claim for bookmen in that uprising and growth of 1856! And while the first of American scholars could hardly find in the rich vocabulary of Saxon scorn words enough to express, amid the plaudits of his class, his loathing and contempt for John Brown, Europe thrilled to him as proof that our institutions had not lost all their native and distinctive life. \* \* \* And yet the bookmen, as a class, have not yet acknowledged him.

It is here that letters betray their lack of distinctive American character. Fifty millions of men God gives us to mold; burning questions, keen debate, great interests trying to vindicate their right to be, sad wrongs brought to the bar of public judgment,—these are the people's schools. Timid scholarship either shrinks from sharing in these agitations, or denounces them as vulgar and dangerous interference by incompetent hands with matters above them. A chronic distrust of the people pervades the book-educated class of the North; they shrink from that free speech which is

God's normal school for educating men, throwing upon them the grave responsibility of deciding great questions, and so lifting them to a higher level of intellectual and moral life. Trust the people—the wise and the ignorant, the good and the bad—with the gravest questions, and in the end you educate the race. At the same time you secure, not perfect institutions, not necessarily good ones, but the best institutions possible while human nature is the basis and the only material to build with. Men are educated and the State uplifted by allowing all—every one—to broach all their mistakes and advocate all their errors. The community that will not protect its most ignorant and unpopular member in the free utterance of his opinions, no matter how false or hateful, is only a gang of slaves! \* \* \*

This (the scholar's) distrust shows itself in the growing dislike of universal suffrage, and the efforts to destroy it made of late by all our easy classes. The white South hates universal suffrage; the so-called North distrusts it. Journal and college, social-science convention and pulpit, discuss the propriety of restraining it. Timid scholars tell their dread of it. Carlyle, that bundle of sour prejudices, flouts universal suffrage with a blasphemy that almost equals its ignorance. See his words: "Democracy will prevail when men believe the vote of Judas as good as that of Jesus Christ." No democracy ever claimed that the vote of ignorance and crime was as good in any sense as that of wisdom and virtue. It only asserts that crime and ignorance have the same right to vote that virtue has. Only by allowing that right, and so ap-

pealing to their sense of justice, and throwing upon them the burden of their full responsibility, can we hope ever to raise crime and ignorance to the level of self-respect. The right to choose your governor rests on precisely the same foundation as the right to choose your religion; and no more arrogant or ignorant arraignment of all that is noble in the civil and religious Europe of the last five hundred years ever came from the triple crown on the Seven Hills than this sneer of the bigot Scotsman. \* \* \*

Evarts and his committee, appointed to inquire why the New York City government is a failure, were not wise enough, or did not dare, to point out the real cause,—the tyranny of that tool of the demagogue, the corner grogshop, but they advised taking away the ballot from the poor citizen. But this provision would not reach the evil. Corruption does not so much rot the masses; it poisons Congress. Money rings are not housed under thatched roofs; they flaunt at the Capitol. As usual in chemistry, the scum floats uppermost. The railway king disdained canvassing for voters: "It is cheaper," he said, "to buy legislatures." It is not the masses who have most disgraced our political annals. \* \* \*

Grown gray over history, Macaulay prophesied twenty years ago that soon in these States the poor, worse than another inroad of Goths and Vandals, would begin a general plunder of the rich. It is enough to say that our national funds sell as well in Europe as English consols. \* \* \* True, universal suffrage is a terrible power; and with all the great cities brought into subjection to the dangerous classes by

grog, and Congress sitting to register the decrees of capital, both sides may well dread the next move. Experience proves that popular governments are the best protectors of life and property. But suppose they were not, Bancroft allows that "the fears of one class are no measure of the rights of another."

Suppose that universal suffrage endangered peace and threatened property. There is something more valuable than wealth, there is something more sacred than peace. As Humboldt says, "The finest fruit earth holds up to its Maker is a man." To ripen, lift, and educate a man is the first duty. Trade, law, learning, science, and religion are only the scaffolding wherewith to build a man. Despotism looks down into the poor man's cradle, and knows it can crush resistance and curb ill will. Democracy sees the ballot in that baby hand; and selfishness bids her put integrity on one side of those baby footsteps and intelligence on the other, lest her own hearth be in peril. Thank God for His method of taking bonds of wealth and culture to share all their blessings with the humblest soul He gives to their keeping! The American should cherish as serene a faith as his fathers had. Instead of seeking a coward safety by battenning down the hatches and putting men back into chains, he should recognize that God places him in this peril that he may work out a noble security by concentrating all moral forces to lift this weak, rotting, and dangerous mass into sunlight and health. The fathers touched their highest level when, with stout-hearted and serene faith, they trusted God that it was safe to leave men with all the rights He gave them. Let us be worthy

of their blood, and save this sheet anchor of the race,—universal suffrage, God's church, God's school, God's method of gently binding men into commonwealths in order that they may at last melt into brothers.

I urge on college-bred men, that, as a class, they fail in republican duty when they allow others to lead in the agitation of the great social questions which stir and educate the age. \* \* \* It is not so much that the people need us, or will feel any lack from our absence. They can do without us. By sovereign and superabundant strength they can crush their way through all obstacles. \* \* \* The misfortune is, we lose a God-given opportunity of making the change an unmixed good, or with the slightest possible share of evil, and are recreant besides to special duty. These "agitations" are the opportunities and the means God offers us to refine the taste, mold the character, lift the purpose, and educate the moral sense of the masses on whose intelligence and self-respect rests the State. God furnishes these texts. He gathers for us this audience, and only asks of our coward lips to preach the sermons.

There have been four or five of these great opportunities. The crusade against slavery—that grand hypocrisy which poisoned the national life of two generations—was one,—a conflict between two civilizations which threatened to rend the Union. Almost every element among us was stirred to take a part in the battle. Every great issue, civil and moral, was involved,—toleration of opinion, limits of authority, relation of citizen to law, place of the Bible, priest and layman, sphere of woman, question of race, State



rights and nationality ; and Channing testified that free speech and free printing owed their preservation to the struggle. But the pulpit flung the Bible at the reformer ; law visited him with its penalties ; society spewed him out of its mouth ; \* \* \* Bancroft remodeled his chapters ; and Everett carried Washington through thirty states, remembering to forget the brave words the wise Virginian had left on record warning his countrymen of this evil. Amid this battle of the giants, scholarship sat dumb for thirty years until imminent deadly peril convulsed it into action, and colleges, in their despair, gave to the army that help they had refused to the market place and the rostrum. \* \* \*

The *London Times* proclaimed, twenty years ago, that intemperance produced more idleness, crime, disease, want, misery, than all other causes put together ; and the *Westminster Review* calls it a "curse that far eclipses every other calamity under which we suffer." Gladstone, speaking as prime minister, admitted that "greater calamities are inflicted on mankind by intemperance than by the three great historical scourges,—war, pestilence, and famine." \* \* \* These are English testimonies, where the State rests more than half on bayonets. Here we are trying to rest the ballot box on a drunken people. "We can rule a great city," said Sir Robert Peel, "America cannot," and he cited the mobs of New York as sufficient proof of his assertion.

Thoughtful men see that up to this hour the government of great cities has been with us a failure ; that worse than the dry rot of legislative corruption, than the rancor of party spirit, than Southern barbarism, than even the tyranny of incorporated wealth, is the



giant burden of intemperance, making universal suffrage a failure and a curse in every great city. Scholars who play statesmen, and editors who masquerade as scholars, can waste much excellent anxiety that clerks shall get no office until they know the exact date of Cæsar's assassination as well as the latitude of Peking, and the Rule of Three. But while this crusade—the Temperance movement—has been for sixty years, gathering its facts and marshaling its arguments, rallying parties, besieging legislatures, and putting great states on the witness stand as evidence of the soundness of its methods, scholars have given it nothing but a sneer. But if universal suffrage ever fails here for a time,—permanently it cannot fail,—it will not be incapable civil service, nor an ambitious soldier, nor Southern vandals, nor venal legislatures, nor the greed of wealth, nor boy statesmen rotten before they are ripe, that will put universal suffrage into eclipse; it will be rum intrenched in great cities and commanding every vantage ground.

## CHAPTER VI

### SPEECH QUALITIES

There are three main qualities of a well-made speech which the speaker should understand and seek to develop. These are clearness, emphasis, and persuasiveness. The speaker should seek, first, to make his ideas unmistakably, second, to make the important ideas stand out so strongly that they stick in the mind of the audience, and third, to impress an audience with truth and to stir them with desires to be and to do.

#### I. CLEARNESS

The first essential of a well-made speech is clearness. The communication from the speaker to the audience should be complete and instantaneous. The means by which this communication is made are the voice and the action of the speaker. If the speaker can be neither seen nor heard, communication is impossible. If he can be seen but not heard, communication is very imperfect. If he can be seen and heard but his language is unknown to the audience, communication is still very incomplete. The audience must understand the words used by the speaker when these words are put together into sentences. Words are the main wires of communication upon which the clearness of the message depends, and they should be so selected, arranged, and uttered that there is no buzzing and uncertainty in the communication. The thought of the speaker should be quickly and easily comprehended.

### Choice of Words

**Exactness.** Clearness in the expression of thought is the result, first, of the proper choice of words. Words should be chosen that are exact and definite in their meaning. Vagueness in the use of words indicates hazy or careless thinking. Such statements as *medicine is an ardent profession, He was a witness at the football conflict, She is a raving insanity, We had a perfectly beautiful time* illustrate common lack of preciseness in the choice of words. The speaker should study constantly to select the right words to express his meaning. He should not be content to shoot at the meaning without aiming at the center of the target.

**Extensive Use.** But words must be more than exact in their meaning. They must be extensively understood. They should be well established and of present-day use. The greatest danger under this head lies in the use of new words, *big* words, and slang. Slang expressions are often the outgrowth of special conditions and serve the needs of such conditions very well, but when used indiscriminately, they hinder clearness and deplete the vocabulary. The expression *up to us* may be a frank, direct challenge to action that fits some cases very well, but there is a familiarity about it that makes its use undignified in a commencement address or on other formal occasions. Constant use of such expressions destroys the command of synonymous ones, and makes a student who feels at home talking to a crowd of his fellows feel out of place on a formal occasion. The occasion should always be considered in the choice of words.

*Local expressions*, except when used to present local themes and uttered by a local speaker to a local audience, should seldom be used. An educated man, who is not normally accustomed to use a local language, and who tries to get down to the people by using their local expressions, will find his insincerity resented. Even colloquial expression and newspaper rhetoric quite widely understood are at times dangerous. A teacher of English who began a formal speech by the statement, "I want to take a fall out of the newspapers," created a prejudice in the minds of some of his auditors, not so much by his critical attitude, as by the use of what seemed to be undignified language. The audience expected more of the speaker than the style of the daily press. If the speaker had been the sporting editor of a newspaper, and the occasion had been less formal, the choice of words would have passed unnoticed. The speaker as well as the occasion influences the choice of words.

*Technical terms* which are not commonly understood should be avoided, except when the theme and the occasion require technical presentation. Even then it should be remembered that men with technical training sometimes understand common words. The desire to be "scientific" often makes the technically trained man extremely dry as a public speaker, while the college trained man is apt to use technical expressions common to his classroom experience, but not easily and definitely understood by a general audience. Expressions such as *this does not function well*, *laissez faire*, *tangent*, *analogy*, *sylllogism*, *a priori*, *reflex action*, *pathological*, and hundreds of others drawn

from scientific and technical fields do not make a clear impression on the average mind, and hence, should be sparingly used by the public speaker. Words chosen should be adapted to the speaker and his theme, to the occasion and to the audience, and should have as their primary purpose the perfect transmission of thought.

**Simplicity.** Words should be not only exact in their meaning and extensively understood, but they should be quickly understood. This is especially necessary in speech, for the mind has only a moment to dwell on a word. It cannot linger over words and meaning as in reading. It can not use a dictionary. Hence the words of a speaker should come within the everyday experience of common people. The best language of the masses is more easily understood than the book-engendered language of the classroom. Short Saxon words are preferable to long classical ones. The student of public speaking should cultivate the simplicity and directness of the Bible. Christ's sermon on the mount and Paul's defense before King Agrippa are models that the searcher after simple language may well read aloud many times. Such plainness is better than "vast profundity obscure."

Clearness, then, the first step in successful speaking, demands that words shall be exact; that they shall mean what they intend to express; that they shall be extensively understood; that they shall be quickly understood. Exact, well-known, simple words are the tools of clearness.

**Collecting Words.** In order to possess these tools, the student of speech-making should make a card

record of each word which he hears or reads but does not clearly understand. This record may be made on a three by five card in the following manner. Put the word at the top of the card, and then under it put (1) its pronunciation, (2) its meaning, (3) its synonyms, (4) examples of its use. These records should be filed under the head of *words* in the student's card index, and should be reviewed often until they are fixed in the memory. If the student of speaking will pursue this method faithfully for one year, he will not only add many words to his speaking and writing vocabulary, but will increase his clearness in thinking and his accuracy in expression in a most satisfactory way. The lazy habit of guessing at the meaning of words is the bane of mental accuracy and one of a speaker's worst enemies. A good dictionary and a good book of synonyms should be constantly at hand and diligently used.

### Assignments

1. Study the choice of words in the "Speech-plans" I and XVIII. (pages 144-214.)
2. Make a card record of fifty words new to you, and prepare to report on their pronunciation, meaning, synonyms, and general usefulness to the speaker.

### Unity

A second means of securing clearness in a speech is unity. Properly selected words must be put together into sentences, paragraphs, and an entire speech in such a way that the mind can grasp the thought as a whole. The mind can best understand clearly one

thing at a time, or one set of closely related ideas. Undivided attention is indispensable to the clearest and strongest realization. Hence, unity becomes an important factor in making a speech clear.

Unity gives a speech one central thought and one dominant purpose around which everything in the speech grows. It makes the speech a single complete whole, with every essential present, and with all irrelevant material omitted. Unity is the harmonious mingling of many materials into one product that makes one composit impression on the mind and the emotions. The simplest form of unity is found in the names of things. Thus the word *lion* leaves one impression on the mind. As we speak the word the mind at once conceives or pictures a lion. The lion has a head, body, legs, tail; but we do not think of these, for they are all joined into a single composit being, controlled by one nervous system. The lion as an animal is a single object—a unity. Unity is inherent in such a word. But a sentence may or may not have unity. The sentence *The lion is the king of beasts* makes one unified impression on the mind. We not only think of the lion, but at the same time of his powerful nature. But the sentence *The lion is the king of beasts, and has whiskers* presents not a single impression, but two impressions which have no logical relation to each other. This illogical relation makes the idea ludicrous. It destroys the unity of mood as well as the unity of thought. Unity demands a logical relation of adjoining ideas and a continuity of mood. The sentence *The lion is the king of beasts who sits on his throne in the desert and waves his scepter over*

*land and sea* leaves a mixed, confused impression on the mind. While the ideas of a throne and scepter and the power to rule on land and sea may be applied to a ruler of men, they cannot be applied to a lion as a king of beasts. The attempt to explain the nature of the lion by comparing him with the most powerful man does not make the lion a man. Unity demands vivid imagination and sound reasoning in the use of comparisons and all figures of speech. Every mixed figure is a violation of the principle of unity. Unity demands that the imagination shall see clearly one picture; that when it sees a lion it shall not convert him into or mistake him for a man; that there shall be no shifting of the mind's eye from the picture before it; that the attention shall be concentrated and sustained; that there shall be no blurring or obstruction of the vision; that the mental gaze shall be clear and steady.

As has just been suggested, unity of thought in its simplest form is found in single words,—the names of concrete objects which have been perceived through the eyes, the ears, and other sense organs. Larger units of thought are the result of harmonious combinations of conceptions derived from these simple sense perceptions; while the largest units of thought which are found in a speech are made up by joining together the smaller thought units. For example, the words *beyond*, *shadow*, *ships*, *watched*, and *water-snakes* each represent an idea, narrow yet complete in itself; each is a unit of thought. By putting these together in the sentence *Beyond the shadow of the ship, I watched the water-snakes* we have a broader



yet unified thought in which each little idea becomes a part of the larger thought. We find that this sentence is made up of three groups of words, each a unit of thought. The first, *beyond the shadow of the ship*, answers the question *where*. The second, *I watched*, answers the question *who*, and suggests the action of the speaker. The third group, *water-snakes*, answers the question *what*. The narrow thought of the first group is extended by the second, while the incomplete thought of the first and second groups is completed by the third. The result is one impression, the description of a single experience.

But Coleridge was not content to stop the thought with this sentence. The mere fact that water-snakes were beyond the shadow of the ship was not enough. There was something more striking. *They moved in tracks of shining white*. But this was not all, for *When they reared, the elfish light fell off in hoary flakes*. Thus we get a complete picture, made up of many thought units and combinations of thought units, and making upon us one dominant impression. Coleridge intensifies this impression by adding another picture which balances and blends with the first.

“Within the shadow of the ship,  
I watched their rich attire:  
Blue, glossy green, and velvet black,  
They coiled and swan; and every track  
Was a flash of golden fire.”

It is in this way that thought grows from the unity of the simplest name to a larger yet unified impression. Unity in thought, like unity in a tree, is the result of the steady growth of a single germ.

As an example of unity in a more extended composition, let us take the record as we have it of Patrick Henry's Virginia Convention Speech. In this his one dominant thought is that war between England and America is inevitable. The one feeling that beats in his heart is "We must fight." Everything in the speech beyond the introduction tends to express this thought and feeling. Not an irrelevant idea is used; not an unnecessary thing is said. There is no hesitation, no uncertainty. There is one quick flash of the mind, one strong beat of the heart, one cry from the lips; and that thought and beat and cry is *War*. This speech has been called the *Liberty or Death* speech, but there was no alternative in Henry's mind. To him only one action was possible, and that was war; but a war that meant liberty and victory.

Let us examine this speech to see how closely the details are knit together. The introduction is largely a statement of Henry's motives for speaking. The discussion contains two main thoughts. First, that hope of peace with England is vain; second, that war is the only alternative. These, as is plainly seen, are but different statements of the same central thought, *We must fight*. The conclusion is a direct appeal to take part in the war. The following brief shows how closely the details of the thought hang together.

### We Must Fight

#### INTRODUCTION

- I. I respect those who have spoken, but must differ from them.

A—The importance of the question demands free debate.

1—Free debate is the way to truth.

2—Silence through fear is treason.

a—To the country.

b—To God.

#### DISCUSSION

I—Experience shows that hope of peace with England is vain.

A—Our petitions have been smiled at.

B—Navies and armies have been sent.

1—To subjugate us.

a—There is no other reason for them.

1'—England has no enemies here.

C—Arguments have failed.

D—Entreaty is hopeless.

E—All peaceful means have resulted in additional insult.

1—Petition.

2—Remonstrance.

3—Supplication.

4—Prostration.

II. War is the only alternative.

A—It will not fail.

1—We are not weak.

a—We will never be stronger unless we act.

b—We have 3,000,000 fighting for liberty.

c—The character of our country favors us.

d—God is with us.

B—Retreat means slavery.

C—War has begun.

I—Our brothers are fighting.

#### CONCLUSION

I. War and death are better than slavery and injustice.

II. I choose war.

Compare the unity in Henry's speech with the lack of unity in the following taken from Mark Twain's "The Jumping Frog and Other Stories." Its lack of orderly, unified, definite thought is maddening. It defies analysis. Its constant, illogical shifting makes one feel as unsteady as in the first stages of seasickness. It represents a type of active mind disorganized, a rattle-brained insanity sometimes allowed to run at large.

"Last evening, about six o'clock, as Mr. William Schuyler, an old and respectable citizen of South Park, was leaving his residence to do down town, as had been his usual custom for many years, with the exception only of a short interval in the spring of 1850, during which he was confined to his bed by injuries received in attempting to stop a runaway horse by thoughtlessly placing himself directly in its wake and throwing up his hands and shouting, which if he had done so even a single moment sooner, must inevitably have frightened the animal still more instead of checking its speed, although disastrous enough to himself as it was, and rendered more melancholy and distressing by the reason of the presence

of his wife's mother, who was there and saw the sad occurrence, notwithstanding it is at least likely, though not necessarily so, that she should be reconnoitering in another direction when incidents occur, not being vivacious and on the look out, as a general thing, but even the reverse, as his own mother is said to have stated, who is no more, but died in the full hope of a glorious resurrection, upwards of three years ago, age eighty-six, being a christian woman and without guile, as it were, or property, in consequence of the fire of 1849, which destroyed every single thing she had in this world. But such is life. Let us take warning by this solemn occurrence, and let us endeavour so to conduct ourselves, that when we come to die, we can say with earnestness and sincerity that from this day forth we will beware the intoxicating bowl."

### Assignments

1. Study "Speech-plans" II, V, VI, IX, XV, and XXII for faults in unity.
2. Write in a short sentence the central thought in "Speech-plans" XIV, XVI, XVII, XVIII, XX, and XXV.
3. State in a short sentence the main purpose in "Speech-plans" III, VIII, IX, XIII, XXIII, and XXVII.
4. Discuss the sources of unity in "speech-plans" V and X.
5. Bring to class examples of unity secured by a dominant mood.
6. Write a list of rules by which you hope to secure unity in your speeches.

## Order

A third means of making a speech clearly understood is order. There should be a place for every idea used, and every idea should be in its place. A mass of bricks and mortar thrown together hardens into one lump. It becomes a unit in the sense that it is one object. But from the point of view of architecture, it is an object without order. It is without singleness of purpose, and hence is meaningless. The architect demands that the bricks and mortar shall be joined together, but joined according to a well arranged plan. A house should have its foundation and its superstructure, its doors and its windows, its halls and its rooms; and all of these things determine the way in which the material shall be joined together. If the house is to have a purpose, it must have order; if it is to have meaning, it must have order. So with a speech. Scraps of the finest speech material cannot have clearness unless they are well arranged. Personal and historical experiences, statistics and testimony, startling facts and striking quotations, anecdotes and literary tidbits, rhyme and reason, jumbled together without plan or purpose, are as useless as a mass of bricks and mortar. A speech made in this way, like the dictionary, may contain interesting things, but it will be hard to find the connection and to follow the story.

**Place Order in Description.** There are certain general principles that influence the arrangement of ideas in a speech. Thus in the description of the things we see location determines, in a large measure, the order of important details. In describing a land-

scape, it would seem unnatural to describe, first, the clouds, then the flowers about one, then the mountains, then the river at one's feet, and then the sunset. Such a description would indicate an unsteady shifting of the eyes, a sudden glancing from one object to another far removed from the first. It would indicate the lack of a unified impression, with its center of interest and of vision. In describing things we see, the mental eye should be focused on the point of greatest interest, and the details should be so arranged that they emphasize this center of greatest interest and make it grow in importance.

**Time Order in Narration.** In narrative portions of a speech, time is the important consideration in the arrangement. The historical, or chronological order is a very natural one in dealing with events, and a very easy one to follow. The story of a man's life begins with his birth and ends with his death, or, to be more exact, begins with the roots of his family tree, and ends with the fruits that his particular branch gives to posterity. The ordinary biographical speech is apt to begin with a man's ancestors, give his birth, early training, profession or life work, and end with his death and the inscription on his tomb. It is needless to say that such a speech is neither the most thoughtful nor the most successful, even though the dates are correct and in the proper order. Although this chronological order may become formal and weak, it is nevertheless fundamental in narrative, and its influence is commonly seen in exposition and argument. The origin and history of things usually come first in a speech, while the influences and results come

last. The strict chronological order is sometimes varied by putting an important event or proposition first and then presenting the steps that lead up to it. For example, in Tennyson's *Guinevere* a striking scene is placed before the reader and then the events that lead up to this scene are given.

**Increasing Clearness, the Order in Exposition.** In expository portions of a speech, not space nor time, but increasing clearness is the most important principle that should determine the order. First the general outline of the thought, then the details. As one stands at dawn and watches the light grow in the east, he sees first only the dim outlines of the horizon and the dark forms of larger objects. All about him is dusk and uncertainty. A hill may look like a sleeping monster, a tree like an armed giant. But as the light increases, the uncertainty fades, familiar objects are recognized, the larger outlines of the landscape become plain. Gradually the hilltops are flooded with light, and the shadows in the valleys disappear. Then the birds and the flowers and the smallest objects are distinctly seen. So in explanations, there should be a rapidly-dawning order. Every step should make the general outlines clearer, and should reveal new details. Gradually, yet quickly, the complete idea should stand out luminous before the mind's eye. By definition and classification, by comparing the unfamiliar with the familiar, by the addition and emphasis of essential ideas and the subordination and subtraction of nonessential ones by analysis and illustration, the ideas should increase in clearness,—a clearness that grows in interest toward a climax.

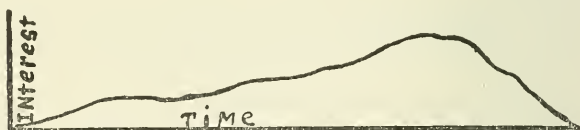


**Growing Convincingness, the Order in Argument.** In argumentative parts of the speech, the principle of growth towards convincingness should determine the order. Every step in the reasoning should strengthen conviction and tend to establish the point at issue. Every part should be the logical outgrowth or support of the preceding part. First the blade, then the ear, after that the full corn in the ear. Cause precedes effect; effect suggests a cause. Motive comes before action; action suggests a motive. The relation of cause to effect and of motive to action must become more and more apparent as the speech proceeds. The ultimate proof of a proposition belongs last. When it is made, conviction should be complete.

**Forward Movement Towards a Climax.** The order in a speech should be governed not only by the principles of space, time, increasing clearness, and growing convincingness, but especially by the principle of growing interest and forward movement towards a climax. Each idea should advance the preceding one, each thought should be a step towards the final purpose of the speech. There should be a destination, seen from the beginning, towards which the thought travels without delay. There should be preliminary preparation, equipment, guides, sign boards and scenery on the road, but no idle stop-overs, no useless side trips, no return for articles left behind. A speech should be a purposeful journey, and not an idle ramble without chart or compass. Forward movement in the order requires that the speech should not stand still like a stagnant pond, nor eddy like a

whirlpool, but should flow like a river, never passing the same point twice.

This principle of forward movement towards a climax is more comprehensive than the principles of space, time, increasing clearness, and growing convincingness, and should dominate all other principles of order in all forms of discourse. In description it means progress towards intense and vivid realization of the picture or the experience. In narration it means development of a crisis in events. In exposition it means progress towards completeness in meaning. While in argumentation it means progress towards fullness of belief. Forward movement towards a climax requires that a speech shall have a swelling, or crescendo, movement of the thought, with the greatest interest coming near the end of the speech. The following figure represents this idea in its simplest form.



This figure suggests that the time between the beginning of a speech and the climax is much longer than the time between the climax and the end. Sustained interest demands this. Without it suspense is destroyed. The moment the climax is reached the story is told, the point is made, the curiosity is satisfied, and the speech should end easily and quickly. A climax towards the beginning of a speech produces a running-down effect such as is heard in the last efforts

of an alarm clock. It destroys interest. When the strongest stimulant is given first, others fail to excite. All this suggests that a speech should begin easily without strong emotion; that narrative and exposition should precede argument, and that facts and reasons should come before emotions. It suggests that the speaker should not strike so high a plain at the beginning that he cannot rise higher. He should begin at the bottom of the mountain and climb upwards, and not stand on a precipice and jump off.

Forward movement towards a climax, in reality, does not mean a gradual swell in interest until the greatest force is reached, but a succession of swells, each important one surpassing the one that precedes it. Thought moves in a series of impulses of varying intensity; and when these impulses succeed each other so that in general the intensity increases, we have forward movement towards a climax.

An analysis of Lincoln's Gettysburg speech reveals, not only perfect unity and order, but a rapidity of forward movement so remarkable that scarcely a thought is dwelt upon beyond the sentence or clause that introduces it. Almost every clause and phrase is essential to an outline of the speech. In fact, this speech is a perfect outline of a speech that might have been much longer; so perfect, indeed, that the reader is not conscious that he has an outline before him. The subject of the speech was not announced, and the speech is known simply as Lincoln's Gettysburg Speech. The man and the occasion were so important that a title for the speech has not been thought necessary. However, but one idea dominates the speech

and is the climax for which the speech exists. Self-dedication is the simple and sublime theme of this great speech. In Lincoln's heart burned the one thought, *We must dedicate ourselves*. The speech may be briefed as follows:

### Self-Dedication

(Delivered by Abraham Lincoln at Gettysburg, Pa., November 19, 1863.)

#### INTRODUCTION

- I. Eighty-seven years ago this nation was born.  
A—Conceived in liberty.  
B—Dedicated to equality.
- II. Now civil war is testing that nation.
- III. We are on a battlefield of that war.  
A—To dedicate part of it as a cemetery.  
I—This is fitting.

#### DISCUSSION

- I. We cannot dedicate or consecrate this ground.  
A—The dead soldiers have done it better than we can.  
I—The world will little notice our words.  
2—The world will soon forget what we say.  
3—It cannot forget their deeds.
- II. We must be dedicated to the union.  
A—The work they fought for is unfinished.  
B—Their example of sacrifice should increase our devotion to the nation.

## CONCLUSION

- I. Let us resolve that their death shall not be in vain.

A—Let us give this nation a new birth of freedom.

B—Let us labor to make self-government live.

## Assignments

1. Examine "Speech-plans" I, II, VI, VII, IX, XI, XIII, XVII, and XXII for faults in order.
2. Select three plans in which there is good forward movement towards a climax.

## II. EMPHASIS

Well-chosen words, ideas closely related, and ideas carefully arranged are the three means by which the speaker makes his thought perfectly clear. But perfect clearness is only one of the qualities of effective composition. Ideas must be intensely realized, and eagerly received by others; they must be made emphatic and persuasive. It is evident that perfect clearness is a large and important step towards emphasis and persuasiveness. It is evident also that clearness and emphasis are mutually complementary. Clearness is a means to emphasis. Clearness and emphasis lead to persuasiveness.

Emphasis is the process of making an idea stand out more prominently than surrounding ones, both by calling special attention to the important idea and by suppressing unimportant ones. By emphasis, the mind's eye is fixed on an idea, and the interest is so

strongly aroused that the idea becomes intensely impressed on the mind and the emotions. Whatever attracts attention and arouses interest becomes a means of emphasis. Some of these means are as follows:

### Position

The location of an idea, like the location of an object, makes it emphatic or unemphatic. The beginning or end of a sentence, paragraph, section of thought, or of the whole speech are regarded as emphatic positions. The beginning makes the first impression. The mind is unoccupied and in a state of expectancy. No train of thought has to be wiped out before a new one can be started. The ideas that start a speech have power to direct the course of the whole speech. Last impressions are important as they are followed by a period of relatively long pausing during which the listener is free to think of what has been said. It takes time for thought to intensify itself, hence long pauses in delivery and breaks or transitions in the thought in written composition are important means of emphasis. The speaker should give special care to the ideas and the form in which they are expressed at the beginning and end of large sections of the thought and at the beginning and end of the entire speech. These portions cannot be too carefully prepared.

### Assignments

1. What changes in the position of ideas would improve the emphasis in "Speech-plans" VII, X, XXII, and XXIV?

2. Select three "Speech-plans" in which important ideas have been made emphatic by being placed in the right position.

## Proportion

The larger an object, other qualities remaining the same, the more emphatic it is. Mere size or bigness attracts attention. Proportion requires that the size of objects and parts of speeches shall be commensurate to their importance. Thus the porch of a house ought to be smaller than the house. The addition of a massive cement porch to a wooden cottage is a common violation of both proportion and unity in architecture. Often, in a ten-minute speech, a beginner in speech-making will not get well started. He will back away from his main ideas so far in his introduction that in the time at his command he will not reach them. A student in a seven-minute speech spent the entire time in enumerating ten propositions he intended to prove. This fault is not confined to the classroom. A lawyer in Chicago, given thirty minutes by the judge to present his case, spent twenty-five minutes in introduction. Proportion demands that a speech shall not be all porch. However, in some after-dinner speeches where the theme is light and the object is entertainment, the introduction may be relatively long; then an audience may be willing to kill time. But, in a serious speech, the speaker should get to business as quickly as the theme and the occasion will permit.

Just as many speakers spoil their speeches by not knowing when to begin, so many spoil theirs by not

knowing when to stop. Nothing is more tiresome than a succession of conclusions, all good, but repeating the same general line of thought. At the end of each conclusion, the audience expects the speaker to stop, and at the end of each is disappointed. A climax in disappointment at the close of a speech is an anticlimax in effectiveness. Endless additions, "Just one word more," "Just another thought in conclusion," "Finally," "To sum up," all after the real conclusion has been given, not only violate proportion, but create disfavor by breaking faith with the audience.

It may seem unnecessary to add that the most of the time should be spent on the main body of the speech; yet speeches are sometimes presented with long introductions, short discussions, and long conclusions. Such speeches are usually full of generalities and vague feelings, but weak in reflection and investigation. They are like the speech of the negro preacher who said, "Bredern, my subject is divided into three pa'ts, de beginnin', de subject matter, an' de whoop-'em-up. I'll omit de fust two and procede at once to de whoop-'em-up." Proportion requires that a speech shall not be all beginning and "whoop-'em-up," but that each part shall serve the purpose of the whole speech.

### Assignments

1. Criticise the proportion in "Speech-plans" II, VIII, XV, XVII, XXI, and XXII.
2. Make a list of rules by which you hope to secure good proportion in your speeches.



## Repetition

It is a common fact that an idea brought before the mind again and again fixes itself in the memory. Repetition, is one of the most useful means of emphasis. Very often topical sentences and main propositions are repeated in different parts of the speech to keep them uppermost in the mind. This often takes the form of transitions and summaries. For example, Chatham in his speech on American Affairs closes one set of ideas and opens another by the sentence, "It is a shameful truth that not only the power and strength of this country is wasting away, but her well-earned glories, her true honor and substantial dignity are sacrificed." Again, in the same speech we have this example of effective repetition: "I love and honor the English troops. I know their virtues and their valour. I know they can achieve anything except impossibilities; and I know that the conquest of English America is an impossibility. You cannot, I venture to say it, you cannot conquer America. Your armies in the last war effected everything that could be effected; and what was it? It cost a numerous army, under the command of a most able general, a long and laborious campaign to expel five thousand Frenchmen from French America. My Lords, you cannot conquer America." The following sentence from the same speech illustrates the repetition of words for emotional purposes. "If I were an American as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never—never—never."

Sometimes striking words are repeated in different parts of a selection of literature with marked effect. (A student of speech-making should not ignore the lessons he may learn from literature.) Tennyson was a master in the use of such repetition. In *Dora*, after two moments of intense suspense where the situation is about the same, he repeats the words, "The reapers reap'd, and the sun fell, and all the land was dark." Again in *Enoch Arden*, both at the time when Enoch asks Annie to be his wife and years later when Philip asks her to be his, occurs this bit of description :

"Just where the prone edge of the wood began  
To feather towards the hollow."

When Enoch and Annie were wed we find these lines :

"So these were wed, and merrily rang the bells,  
And merrily ran the years, seven happy years,  
Seven happy years of health and competence."

But when Philip and Annie were wed we have these lines :

"So these were wed, and merrily rang the bells,  
Merrily rang the bells and they were wed.  
But never merrily beat Annie's heart."

Here the variation at the close of the repetition comes with powerful effect. The student will also note the effective repetition of words and phrases.

It is well known that constant repetition exhausts the attention and produces monotony. Sometimes such

repetition is used to make an audience tired of an idea. Constant harping on a weak statement makes its weakness emphatic, and the statement ridiculous. Take the following from Webster's Reply to Hayne. "But, sir, the coalition! The Coalition! Ay, 'The murdered Coalition!' The gentleman asks if I were led or frightened into this debate by the spectre of the Coalition. 'Was it the ghost of the murdered Coalition' he exclaims, 'which haunted the member from Massachusetts; and which, like the Ghost of Banquo, would never down?' 'The murdered Coalition!'"

In poetry this continued repetition is sometimes used to produce artistic monotony. Tennyson's *Mariana*, and Kipling's *Boots* are examples worth investigating by the student of speech-making.

### Assignment

1. Select from printed speeches six examples of effective repetition.

### Questioning

When a question is asked, especially if it is vital and pointed, it arouses the attention and puts the mind in search of an answer. It tends to make the mind do its own thinking. It makes it active and aggressive instead of passive and dependent. This naturally results in keener interest and more intense feeling. Whatever is born of one's own mind and heart is most fully realized and most strongly felt. Interrogation which leads the mind of the audience in the direction the speaker wishes is a well-known characteristic of effective speaking. Great speeches are full of searching questions. Take the following from Patrick Hen-

ry's Virginia Convention Speech. "Are fleets and armies necessary to a work of love and reconciliation? \* \* \* Has Great Britain any enemy in this quarter of the world to call for this accumulation of navies and armies? \* \* \* What have we to oppose them? shall we try argument? \* \* \* Shall we resort to entreaty and humble supplication? \* \* \* When shall we be stronger? \* \* \* Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? \* \* \* Why stand we here idle? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" Patrick Henry not only asks these questions but answers them, or at least implies an answer. This question and answer method is common. As an example we have the following from Burke's speech on American Taxation. "Would twenty shillings have ruined Mr. Hampden's fortune? No! but the payment of half twenty shillings, on the principle on which it was demanded, would have made him a slave."

The use of questions to introduce new steps in the thought is effective, especially in argument. In Webster's speech on "The Murder of Captain Joseph White," he outlines the main propositions by these questions: "First \* \* \* was Captain White murdered in pursuance of a conspiracy, and was the defendant one of this conspiracy? Second, was he \* \* \* a principal?" The same speech illustrates the use of questions in refutation. For example, "It is said, that here even a Committee of Vigilance was appointed. They are said to have been 'laboring for months' against the

prisoner. Gentlemen, what must we do in such a case? Are the people to be dumb and still, through fear of overdoing? Is it come to this, that an effort cannot be made, a hand cannot be lifted, to discover the guilty, without it being said there is a combination to overwhelm innocence? Has the community lost all moral sense?" Again, "It is said, that 'laws are made not for the punishment of the guilty, but for the protection of the innocent.' But who are the innocent whom the law should protect? \* \* \* Is a proved conspirator to murder innocent? How deep stained in blood, how reckless in crime, how deep in depravity may it be, and yet retain innocence?"

A question which implies an answer favorable to the speaker is more emphatic and effective than a direct assertion. Direct assertion tends to drive an audience, while a question leads them. Direct assertion makes the speaker responsible, while a question puts the responsibility on the audience. This is especially desirable when the audience is hostile to the ideas. The skillful question creates an atmosphere of fairness and frankness that disarms prejudice. Alexander H. Stephens, in a powerful speech against secession before the Georgia State Convention in 1861, was tactful enough to ask many questions which, if answered in a fair way, would make secession seem unjustifiable. For example, instead of declaring, "No interest of the South has been invaded," he asks, "What interest of the South has been invaded?" instead of asserting, "The North has not denied justice," he asks, "What justice has been denied?" It is easily seen that such questions not only emphasize the thought and create

a spirit of fairness, but they throw the burden of proof on the individual listener.

The student does not have to read far in the Bible to discover the value of a good question. Note the pungency and the pathos in Job's question as he expresses the age-old cry of suffering humanity: "Wherefore is light given to him that is in misery, and life unto the bitter in soul?" Listen to the insinuating sneer of the cynic in Satan's question to God: "Doth Job fear God for naught?" How eternal is the truth involved in Christ's question: "What doth it profit a man to gain the whole world, and forfeit his life?" and those other questions: "Is not life more than food, and the body than raiment?" "Which of you by being anxious can add one cubit unto the measure of his life?" "Do men gather grapes of thorns, or figs of thistles?"

The question is one of the public speaker's most useful tools. It makes him think; it makes others think; it makes speaker and audience think together. It enables him to put common axioms in attractive form, and avoids the necessity of declaring well known facts. It gives him the advantage of presenting truth indirectly by suggestion, and the opportunity of making his audience share the burden of thinking with him. It is important, however, that questions used by the speaker shall lead the mind of the audience in the direction desired.

### Assignment

1. Select from printed speeches, six examples of effective questioning.

## Contrast

Things with opposite characteristics when placed side by side have these characteristics emphasized. A tall man looks taller by the side of a short woman. A dark object looks black when silhouetted on the sky. Noises in the night seem loud because of silence. Fresh air seems fresher after two hours in a hot, dusty circus tent, or in a crowded theater. A hundred dollars is a fortune to a poor boy. Plain living seems poverty in an age of great personal wealth and extravagance. A fair student may think himself excellent in a class with poor ones. Knowledge knows itself ignorant in the presence of things to be known. Health seems priceless to the invalid. The lack of many things we desire to possess makes them seem more desirable than they really are. Contrast emphasizes by putting opposites side by side.

James G. Blaine makes us sympathize intensely with President Garfield in the dark hour of his assassination, by contrasting the hope and joy of his life with the suffering and gloom of approaching death. "One moment he stood erect, strong, confident in the years stretching peacefully out before him. The next he lay wounded, bleeding, helpless, doomed to weary weeks of torture, to silence and the grave. \* \* \* What blight and ruin met his anguished eyes, whose lips may tell? \* \* \* Behind him a proud, expectant nation; a host of sustaining friends; a cherished and happy mother; \* \* \* the wife of his youth, whose whole life lay in his; the little boys \* \* \*; the fair young daughter; the sturdy sons \* \* \* Before him, desolation and great darkness."

Henry W. Grady did much to make the North understand that the South had a heart, by contrasting the effect of the Civil War on the Union and Confederate soldier. In his speech on the "New South" he says: "Dr. Talmage has drawn for you, with a master's hand, the picture of your returning armies. He has told you how in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes. Will you bear with me while I tell you of another army that sought its home at the close of the late war—an army that marched home in defeat and not in victory—in pathos and not in splendor, but in glory that equaled yours, and to hearts as loving as ever welcomed heroes home! Let me picture to you the footsore Confederate soldier." Then he draws a picture of the Southern soldier, that should be familiar to every student of oratory and history. (See page 338.)

Nature and oratory and literature are full of contrasts, for it is just as natural to emphasize ideas by associating things of opposite character, as it is to make ideas clear by putting things of similar character together. We understand things more clearly and intensely by comparing them, and especially by contrasting them, with things we already understand.

### Assignment

1. Select from printed speeches six examples of contrast used for emphasis.

### Concentration

The sun's rays, when caught by a lens and focused on a small spot, burn; so truth, condensed, becomes



emphatic. While the expansion of an idea emphasizes it by making it clearer and by prolonging the time it is held before the attention, concentration emphasises by making the thought more intense, and the movement quicker. Expansion is like the gathering storm, concentration like the lightning flash; the first impresses, the second thrills. The public speaker needs to know when to expand the thought as well as when to concentrate it; but concentration is the greater and more needed art. It may be easy to talk for fifteen minutes or half an hour, but hard to say the same thing in seven minutes. A truth expressed in a paragraph or two is good, but one sent home by a single sentence is better. Concentration shoots the thought into the mind with a vigor and quickness that makes it stick.

**Pithy Sentences.** Boiled-down statements of truth have fixed themselves in the minds of all peoples, and have been recorded as sayings and proverbs. The Hebrews said, "A wise son maketh a glad father," "Pride goeth before destruction," "Stolen waters are sweet," "A good name is rather to be chosen than great riches," "They that plow iniquity and sow trouble reap the same," and many other terse sayings that are recorded in the Wisdom Literature of the Old Testament. Shakespeare put many pithy sayings into the mouths of his characters. Bacon's essays abound with epitomized thought. His saying, "Reading maketh a full man; conference a ready man; and writing an exact man," is familiar to every student. Benjamin Franklin, in the early days of American literature, recorded such sayings of Poor Richard as the following: "God helps them that help themselves," (A good motto for

the student of Public Speaking.) "Constant dropping wears away stones," "The sleeping fox catches no poultry," "A fat kitchen makes a lean will," "Pride is as loud a beggar as want, and a great deal more saucy," "He that riseth late must trot all day, and shall scarce overtake his business by night." The sparkle of wit in these condensed truths heightens their effect. Such sentences, aptly used, give variety, interest, and emphasis to a speech. They are the lightning flashes that arouse and thrill an audience. The student, however, should not try to quote them, but to create similar sentences of his own.

The speeches of Wendell Phillips contain splendid examples of effective condensation. In speaking on "The Lost Arts," he says, "Of all we know I can show you ninety-nine articles out of every hundred which the past anticipated and which the world forgot." In giving the annual address before the Phi Beta Kappa society of Harvard, he used many sentences like these: "Most men see facts, not with their eyes, but with their prejudices"; "Easy men dream that we live under a government of law. Absurd mistake! We live under a government of men and newspapers"; "Book learning does not make five per cent of the mass of common sense that runs the world"; "Liberty and civilization are only fragments of rights wrung from wealth and book learning"; "Trust the people—the wise and the ignorant, the good and the bad—with the gravest questions, and in the end you educate the race"; "When the easy class conspires to steal, what wonder that the humbler class draws together to defend itself"; "The customs of a thousand years ago are the sheet

anchor of the passing generation, so deeply buried, so fixed, that the most violent efforts of the maddest fanatic can drag it but a handsbreadth."

The lectures of Robert G. Ingersoll of the last generation, and the writings of Elbert Hubbard of this, are full of concentrated-thought sentences; and while these are sometimes thrown together so closely that they pall upon the reader, the student of public speaking will get many valuable suggestions from a study of the style of these men.

Our conversation to-day contains many of these short pithy sentences, perhaps too many. The demand of our times is for speed and condensation. The saying of the last generation, "Make hay while the sun shines," has been condensed by the present generation into "Do it now." The get-rich-quick spirit is looking for a great deal in a very short time; and it is not surprising that our forms of expression should reflect this spirit. The long novel is being replaced by the short story, the long sermon by the short talk, and in some instances, perfectly dignified and elegant ways of saying things are in danger of being kicked out by slang short-cuts. The spirit of efficiency makes us jealous of our time and energy. We want the greatest output with the fewest motions. While the student of public speaking should recognize this spirit and seek to develop the art of putting a point quickly, he should not forget that man cannot live by business efficiency alone, that fancy and imagination and love and joy are beyond the reach of aphorisms and business short-cuts. Aphorisms and pithy sentences, important as they are, should not make up the whole speech. Liquid pepto-

noids are of great service at times, but are not very appetizing as a steady diet. The public speaker should use the concentrated sentence mainly to crystallize and drive home the heart of his idea, and should not make his speech a succession of proverbs.

**Rapid Thinking.** There is another form of concentration besides the proverb and compact sentence that the student of public speaking should seek to acquire, and that is quickness in expressing a great deal. This form of concentration is due, not so much to an intensity of thinking, as to a rapidity of thinking. It condenses by increasing the speed. Its aim is not so much to express great thoughts in a few words, as it is to say important things in a short time. This form of condensation excludes all unnecessary details, and results in a succession of quick, pointed clauses and sentences. Its very rapidity, like the clang of the fire bell, excites the listener and makes him think intensely. The following examples will help to make this form of concentration clear:

Lincoln "ascends the Capitol, the greatest moral height of our time \* \* \* ; before him a veteran army, hostile Europe behind him, England favoring the South, France encouraging reaction in Mexico, in his hands the riven country ; he arms two million men, gathers half a million horses, sends his artillery twelve hundred miles in a week, from the banks of the Potomac to the shores of the Tennessee ; fights more than six hundred battles ; renews before Richmond the deeds of Alexander, of Caesar ; and, having emancipated three million slaves, that nothing might be wanting, he dies in the very moment of victory—like Christ,

like Socrates, like all redeemers, at the foot of his work. His work! sublime achievement! over which humanity shall eternally shed its tears, and God his benedictions."—EMILIO CASTELAR.

"The past rises before us, and we see four millions of human beings governed by the lash! We see them bound hand and foot; we hear the stroke of cruel whips; we see the hounds tracking women through tangled swamps; we see babes sold from the breasts of mothers. Cruelty unspeakable! Outrage infinite! Four million bodies in chains—four million souls in fetters! All the sacred relations of wife, mother, father and child trampled beneath the brutal feet of might. And all this was done under our own beautiful banner of the free."—ROBERT G. INGERSOLL.

"Under the inhuman policy of Weyler not less than 400,000 self-supporting, simple, peaceable, defenseless country people were driven from their homes in the agricultural portions of the Spanish provinces to the cities, and imprisoned upon the barren wastes outside the residence portions of these cities. \* \* \* Their humble homes were burned, their fields laid waste, their implements of husbandry destroyed, their live stock and food supplies for the most part confiscated. Most of these people were old men, women and children. They were thus placed in hopeless imprisonment, without food or shelter. There was no work for them in the cities to which they were driven. They were left there with nothing to depend upon except the scanty charity of the inhabitants of the cities, and with slow starvation their inevitable fate."—JOHN M. THURSTON.

"Cromwell manufactured his own army. Napoleon at the age of twenty-seven, was placed at the head of the best troops Europe ever saw. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army—out of what? Englishmen,—the best blood in Europe. Out of the middle class of Englishmen,—the best blood of the island. And with it he conquered what? Englishmen,—their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery; one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed, and, as you say, despicable mass, he forged a thunderbolt, and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier."—WENDELL PHILLIPS.

"A little while ago, I stood by the grave of the old Napoleon, \* \* \* and thought about the career of the greatest soldier of the modern world. I saw him walking upon the banks of the Seine, contemplating suicide. I saw him at Toulon—I saw him putting down the mob in the streets of Paris—I saw him at the head of the army of Italy—I saw him crossing the bridge of Lodi with the tri-color in his hand—I saw him in Egypt in the shadow of the pyramids—I saw him con-

quer the Alps and mingle the eagles of France with the eagles of the crags. I saw him at Mareogn—at Ulm and Austerlitz. I saw him in Russia, where the infantry of the snow and the cavalry of the wild blast scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster—driven by a million bayonets back upon Paris—clutched like a wild beast—banished to Elba. I saw him escape and retake an empire by the force of his genius. I saw him upon the frightful field of Waterloo, where chance and fate combined to wreck the fortunes of their former king. And I saw him at St. Helena, with his hands crossed behind him, gazing out upon the sad and solemn sea.”—ROBERT G. INGERSOLL.

Concentrated impressions like these are the result of crowding the essential details of a picture, a story, an explanation, or an argument, into a small space; and are especially useful in presenting incidents, historical facts, and other illustrative material where a rapid review is desired. This power—to paint a picture with a few strokes, to tell a story by a small number of details, to make plain by a word or phrase, or to convince with a few statements—gives a speech a quickness, an animation, and an intensity that keeps an audience wide awake and strongly interested.

### Assignments

1. Select from printed speeches ten examples of pithy sentences.
2. Select from printed speeches three examples of condensed and rapid thinking.

### Concreteness

When Mark Anthony in Shakespeare's "Julius Caesar" showed the Roman citizens the will, the mantle and the bleeding wounds of Caesar, he knew that these objects would do more to move the people with sympathy for Caesar and to arouse them against Brutus and the other conspirators, than all the glittering generalities he could devise. He knew that an audience, especially a popular one, thinks most easily and emphatically in terms of concrete experience, instead of abstract propositions. If Anthony had said, "Caesar's assassination is a terrible thing and should be revenged," his statement would have made but a weak impression. But when he held up Caesar's mantle saying,

"You all do know this mantle. \* \* \*

Look, in this place ran Cassius' dagger through:

See what a rent the envious Casca made:

Through this the well-beloved Brutus stabb'd;

And, as he pluck'd his cursed steel away,

Mark how the blood of Caesar follow'd it,"—

and when he bade the people "Look" at Caesar's gaping wounds, he stirred them with such feelings of pity, horror, and revenge that they cried in fury,

"Revenge,—about,—seek,—burn,—fire,—kill,—slay,  
—let not a traitor live."

Concrete experience is naturally the best means of making thought clear and emphatic, for it is the elemental source of all thinking. It needs neither explanation nor argument. To see is to realize and believe.



This is the reason why a little child is most easily taught by objects and pictures and other things his mind can grasp directly through his senses. This is why a teacher uses a blackboard. This is the reason an audience is easily attracted by lantern slides and moving pictures; why a book or magazine is more popular if it is full of illustrations; why a play is often unappreciated until it is seen on the stage. This is why the aged mother and the wife and children of a man charged with murder are often put in a conspicuous place in the court room. When men see for themselves, they can make their own generalizations and form their own abstractions. More than this, they want to think for themselves. At least they want to know the concrete materials out of which general ideas are made. For this reason the importance of concreteness in public speaking cannot be overestimated.

The public speaker should seek to bring his thoughts within the common experiences of his auditors, to make them see what he sees and feel what he feels. While in some cases he may use lantern slides and actual objects to aid him in this, more often he must depend upon his descriptive and narrative powers, upon his ability to use good illustrations, to reduce all general statements to examples, cases, and facts, and to use specific terms instead of generic ones, to use individual names instead of class names.

**Individual rather than Class Names.** Individual names suggest objects, while class names suggest qualities. Hence the individual names are closer to the common experience of men than class names, and their use makes thought more real and emphatic. The month

waters more quickly at the sound of the words, *green-corn*, *spring chicken*, and *strawberries*, than at the sound of *vegetables*, *poultry*, and *fruit*. The boy gets more of a thrill when you talk of the *swimming hole*, the *murmuring stream* with its *deep, cool shade* where the *black bass hides* and the *muskrat swims*, than when you talk about *vacation*. Popular experience has to do more directly with *automobiles*, *street cars*, *buses*, *depots*, *baggage*, *late trains*, *smoke*, *dust*, *odors*, *squalling babies*, "*seat-hogs*," and similar things, than with *transportation facilities*. The public speaker should seek to select specific terms. To this end, he should strive to cultivate sympathy with men and things, to know human experiences and nature, to keep his perceptive powers keen and his imagination vivid, and to preserve and enlarge a childlike transparency of thought and simplicity of language. The college-trained man, in particular, should guard against becoming abstract and abstruse.

**Specific Examples rather than General Statements.** General statements, unsupported by cases, examples, facts, testimony, and reasons based upon experience, are merely assertions. Thus when Mark Anthony said to the Roman citizens, "It is not meet you know how Caesar loved you," he was making an indirect assertion. He supports this by another veiled assertion,—"*'Tis good you know not that you are his heirs.*" Both of these assertions rest upon the fact of Caesar's will, with its provisions giving money and land to the Roman people. Again, Herbert Spencer merely raises an unsupported presumption when he says, "The great error of those who discuss questions

of juvenile discipline, is in ascribing all the faults and difficulties to the children, and none to the parents." In order to make this evident to those who do not believe, he uses the following cases: "What kind of moral discipline do we expect from a mother who, time after time, angrily shakes her infant because it will not suckle her? \* \* \* How much love of justice and generosity is likely to be instilled by a father who, on having his attention drawn by a child's scream to the fact that its finger is jammed between the window sash and the sill, forthwith begins to beat the child without releasing it? Who has not repeatedly seen a child slapped by a nurse or parent for a fretfulness probably resulting from bodily derangement? Who, when watching a mother snatch up a fallen little one, has not often traced, both in the rough manner and in the sharply-uttered exclamation—"You stupid little thing!"—an irascibility foretelling endless future squabbles? Is there not in the harsh tones in which a father bids his children be quiet, evidence of a deficient fellow-feeling with them? Are not the constant, and often quite needless, thwartings that the young experience—the injunctions to sit still, which an active child cannot obey without suffering great nervous irritation, the commands not to look out of the window when traveling by railway, which on a child of any intelligence entails serious deprivation—are not these thwartings, we ask, signs of a terrible lack of sympathy?" Then he restates his general assertion as follows: "The truth is that the difficulties of moral education are necessarily of dual origin—necessarily result from the combined faults of parents and children."

In all forms of argument the speaker must support his general propositions by concrete evidence if he wishes to pass beyond the stage of assertion.

**Statistics Made Comprehensible.** In presenting statistics in support of a general statement the speaker should make the figures comprehensible. The statement that a battleship costs \$15,000,000 does not come close to the experience of most men. But the statement that the cost of a battleship will build and maintain a great university, and that the cost of a single shot in naval practice will pay the annual salary of a college professor, or will support a family of five for a year, brings the expense of a navy closer to the comprehension of the average mind. In lecturing on temperance T. DeWitt Talmage tries to make the devastation of alcoholism emphatic by the following appeal to the imagination! "Tamerlane asked for 160,000 skulls with which to build a pyramid to his honor. But if the bones of all those who have fallen as a prey to dissipation could be piled up, it would make a vaster pyramid. Who will try with me to scale this mountain of the dead—going up miles high on human carcasses, to find still other peaks far above, mountain above mountain, white with the bleached bones of drunkards?" The statement, "Of making many books there is no end" may seem more personal to the college student when changed into the statement, "The University Library contains 250,000 volumes"; but if he will go into the book stacks determined to read a volume a day, and stay there until he is as old as Methuselah, he will find that he has not been able to read one-quarter of the additions, while the original 250,000 volumes

have remained untouched. Then he will realize that "much study is a weariness of the flesh." Statistics should be interpreted and digested by selecting only the essential ones, by emphasizing the large and important parts of numbers and omitting the unimportant parts,—the cents and fractions,—by stating numbers in terms of per cent and comparing them with common experiences, by dividing and analyzing vast sums and reducing them to the compass of known experiences.

**Illustrations.** Abundant illustration, drawn from personal observation, history, and literature, and presented in the form of stories, descriptions, and figures of speech, characterize the style of many successful popular speakers. Men like Dwight L. Moody, T. DeWitt Talmage, John B. Gough, and Robert G. Ingersoll owe much of their popularity to the skillful use of illustrations. The popular mind deals, first of all, in the images of concrete things and experiences; and a popular audience will listen attentively to a succession of effective illustrations even when the general course of the thought is poorly unified and organized; while they will grow restless under good unity and order where concreteness is lacking.

In one of his 8,000 talks on temperance John B. Gough uses this statement: "The power of evil habit is deceptive and fascinating, and a man by coming to false conclusions argues his way down to destruction." If this were spoken without illustration, an audience might not comprehend its meaning, and, if they did, would soon forget it. But Gough used it after an illustration which an audience could scarcely forget. The simple, personal narrative at the opening of the illus-

tration which follows at once commands attention, while the vivid, dramatic form of the close intensifies the interest.

"I remember riding towards the Niagara Falls, and I said to a gentleman near me, 'What river it that, sir?'

" 'The Niagara River,' he replied.

" 'Well,' said I, 'it is a beautiful stream—bright, smooth and glassy. How far off are the rapids?'

" 'About a mile or two.'

" 'Is it possible that only a mile or two from us we shall find the water in such turbulence as I presume it must be near the falls?'

" 'You will find it so, sir.'

"And so I found it; and the first sight of Niagara I shall never forget. Now launch your bark upon the Niagara River; it is bright, smooth, beautiful and glassy; there is a ripple at the bow; the silvery wake you leave behind you adds to your enjoyment; down the stream you glide; you have oars, mast, sails and rudder prepared for every emergency. Some one cries out from the bank,

" 'Young men, ahoy!'

" 'What is it?'

" 'The rapids are below you.'

" 'Ha! ha! we have heard of the rapids, but we are not such fools as to get into them. When we find we are going too fast we will set the mast in the socket, hoist the sail and speed to the land.'

" 'Young men, ahoy!' comes the voice again.

" 'What is it?'

" 'The rapids are below you.'

" 'Ha! ha! we will laugh and quaff; what care we

for the future? No man ever saw it. Sufficient unto the day is the evil thereof. We will enjoy life while we may, and catch pleasure as it flies. Time enough to steer out of danger when we are sailing swiftly with the stream.'

" 'Young men, ahoy!'

" 'What is it?'

" 'The rapids are below you. Now you see the water foaming all around you!—see how fast you go! Now hard up the helm!—quick! quick!—pull for your very lives! pull till the blood starts from your nostrils and the veins stand like whipcords upon the brow! Set the mast in the socket! hoist the sail!'

" 'Ah! it is too late. Shrieking, cursing, howling, blaspheming, over you go; and thousands go over the rapids every year by the power of evil habits, declaring, 'When I find that it is injuring me, then I will give it up.' "

**Figures of Speech.** Illustrations in the form of figures of speech and fanciful creations of the mind are attractive to an audience because they stir the imagination. How pleasingly Talmage turns the general thought of the following into concrete form. "In many eyes success is a crime. 'I do not like you,' said the snowflake to the snowbird. 'Why?' asked the snowbird. 'Because,' said the snowflake, 'You are going up and I am coming down'." How he tickles the fancy by the following similes: "The world has a great many delightful people. They are like a bee that no sooner gets out of the hive than it pitches for a clover-top"; "A cross, crabbed, ill-contented man is like a hedgehog; he is all quills. Like a crab that moves backward

in order to go forward." Or by a metaphor like this: "Autumn is their (delightful people's) exultation, for its orchards are golden with fruit, and the forests march with banners dipped in sunsets and blood-red with the conflicts of frost and storm." At a time when men are leaning backward from flowery language, and are urging so strongly plain, business-like, commonplace talk, it is well for the student of public speaking to remember that men are still reached through the imagination as well as the reason, and that figures of speech, when unmixed, vivid, and apt, are of inestimable value in making thought clear and emphatic.

**Narratives.** One of the favorite and most effective means of illustration, especially in pulpit and platform lecturing where it is necessary to put truth in attractive form, where an audience listens because it likes to, and not because it has to, is narration. The story is one of the simplest, most primitive, most entertaining forms of discourse. Whether drawn from personal experience or history, from literature, or imagination, a story well told creates attention, sustains the interest, makes general truths and principles concrete, and fixes them in the memory. Many of the most enduring teachings of Christ were put in the form of imaginary stories. What could be more impressive and permanent than the parables of the sower, the good samaritan, the talents, and the prodigal son. Dwight L. Moody, the great revivalist, used the story as his chief means of winning men to better living. Even as a boy he was fond of anecdotes. Here is but one of his modern parables, illustrating the thought that a sinner must seek a new heart. "A man had bought a



farm, and he finds on that farm an old pump, and he begins to pump. A person comes to him and says, 'Look here, my friend, you do not want to use that water. The man who lived here before used it and it poisoned him and his wife and his children.'

"'Is that so?'" says the man. 'I will soon make that right. I will find a remedy.' So he gets some paint, putties up the holes, fills up the cracks, and has a fine looking pump. And he says, 'Now I am sure it is all right'."

"But you would say, 'What a fool to paint the pump. It was a new well he needed.'"

In a speech at the opening of the Atlanta Exposition Booker T. Washington used the following narrative: "A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was a signal: 'Water, water; we die of thirst!'

"The answer from the friendly vessel at once came back: 'Cast down your bucket where you are.' A second time the signal, 'Water, water; send us water!' ran up from the distressed vessel, and was answered: 'Cast down your bucket where you are.' And a third and fourth signal was answered: 'Cast down your bucket where you are.'

"The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water, from the mouth of the Amazon River."

Those who have heard Mr. Washington speak, know how effectively he could tell a story. He used them to best advantage at the beginning of his speeches. This narrative spirit in the introduction cannot be too

strongly commended as an easy way of gaining close attention, and of putting an audience in a susceptible frame of mind. It will be noticed, however, that it is best suited to popular occasions.

Robert G. Ingersoll, in speaking of the times when David Hume was born, uses this setting from history: "In the beginning of the eighteenth century, a boy seventeen years of age, Thomas Aikenhead, was indicted and tried at Edinburgh for blasphemy. He had on several occasions, when cold, jocularly wished himself in hell that he might get warm. The poor, frightened boy recanted—begged for mercy; but was found guilty—hanged—thrown in a hole at the foot of the scaffold, and his weeping mother vainly begged that his bruised and bleeding body might be given to her.

"This one case, multiplied again and again, gives you the condition of Scotland when, on the 26th of April, 1711, David Hume was born."

**Narrative Mingled with Description.** Narrative mingled with description and comment is often used to present historical facts and personal experiences for the purpose of entertainment and evidence. And while such narrative is, strictly speaking, a means of concreteness by example rather than by illustration, its effect upon an audience is similar to a story used for illustration. In his speech on the Murder of Captain Joseph White, Webster uses the following to make concrete the idea that "This was a cool, calculating, money-making murder."

"Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet,—the first sound slumbers of the night

held him in their soft but strong embrace. The assassin enters, through a window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this, he moves the lock, by soft and continued pressure, till it turns on its hinges without noise; and he enters, and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the grey locks of his aged temple, show him where to strike. The fatal blow is given! and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death!"

A more striking example, in which Ingersoll suggests the humanity of Voltaire, follows.

"Toulouse was a favored town. It was rich in relics. The people were as ignorant as images, but they had in their possession the dried bones of seven apostles. The citizens of Toulouse had been educated and civilized by the church. A few Protestants, mild because in the minority, lived among these jackals and tigers.

"One of these Protestants was Jean Calas—a small dealer in dry goods. For forty years he had been in this business, and his character was without a stain. He was honest, kind and agreeable. He had a wife and six children—four sons and two daughters. The eldest son, Marc Antoine, disliked his father's business and studied law. He could not be allowed to practice unless he became a Catholic. He tried to get his li-

cense by concealing that he was a Protestant. He was discovered—grew morose. Finally he became discouraged and committed suicide, by hanging himself one evening in his father's store.

"The bigots of Toulouse started the story that his parents had killed him to prevent his becoming a Catholic. On this frightful charge, the father, mother, one son, a servant and one guest at the house, were arrested. The dead son was considered a martyr, the church taking possession of his body. This happened in 1761. There was what was called a trial. There was no evidence, not the slightest, except hearsay. Jean Calas was doomed to torture and to death upon the wheel. This was on the 9th of March, 1762, and sentence was to be carried out the next day.

"On the morning of the 10th the father was taken to the torture room. The executioner and his assistants bound him by the wrists to an iron ring in the stone wall four feet from the ground, and his feet to another ring in the floor. Then they shortened the ropes and chains until every joint in his arms and legs was dislocated. Then he was questioned. He declared that he was innocent. Then the ropes were again shortened until life fluttered in the torn body; but he remained firm. This was called the question ordinaire.

"Then came the question extraordinaire. Into the mouth of the victim was placed a horn holding three pints of water. In this way thirty pints were forced into the body of the sufferer. The pain was beyond description, and yet Jean Calas remained firm.

"He was then carried to the scaffold in a tumbril. He was bound to a wooden cross that lay on the scaf-

fold. The executioner then took an iron bar, broke each leg and each arm in two places, striking eleven blows in all. He was then left to die if he could. But he was slow to die so the executioner strangled him. Then his poor lacerated, bleeding and broken body was chained to the stake and burned.

"But this was not all. The property of the family was confiscated; the son was released on condition that he become a Catholic. The daughters were consigned to a convent, and the heart-broken widow was allowed to wander where she would.

"Voltaire heard of this case. In a moment his soul was on fire. He took one of the sons under his roof. He wrote a history of the case. He corresponded with kings and queens, with chancellors and lawyers. If money was needed he advanced it. For years he filled Europe with the echoes of the groans of Jean Calas. He succeeded. The horrible judgment was annulled—the poor victim declared innocent and thousands of dollars raised to support the mother and family.

"This was the work of Voltaire."

**Description.** The purpose of description is to portray for the imagination concrete things,—either material objects or inner experiences. A vivid picture creates in modified form an original experience with all its attendant thoughts and feelings. Used for illustration, it tends to make an audience experience for themselves in idealized form, the experiences of the speaker. The speaker cannot bring fields and woods to the platform with him, but through the power of words acting on the imagination, he can take the audience away from the lighted hall into woods and fields.

The speaker cannot put an audience into an actual battle and have them fight, and feel the struggle,—the primal fear, and the pain; but through words playing upon imagination and sympathy, he can so identify their experiences with those of the soldier that the conflict of battle seems real. Effective description, next to actual experience itself, is the most powerful means of making thought concrete. Mixed with its twin companion, narration, it is the chief agent of the creative powers of the mind. If a student will read for a few moments from Tennyson's *Idylls of the King*, he will find abundant illustration of this picture making power. Let us take the description of the "last, dim, weird battle of the west."

"A deathwhite mist slept over sand and sea;  
Whereof the chill, to him who breathed it, drew  
Down with his blood, till all his heart was cold  
With formless fear; and ev'n on Arthur fell  
Confusion, since he saw not whom he fought.  
For friend and foe were shadows in the mist,  
And friend slew friend not knowing whom he slew;  
And some had visions out of golden youth,  
And some beheld the faces of old ghosts  
Look in upon the battle; and in the mist  
Was many a noble deed, many a base,  
And chance and craft and strength in single fights,  
And ever and anon with host to host  
Shocks, and the splintering spear, the hard mail hewn,  
Shield-breakings, and the clash of brands, the crash  
Of battleaxes on shatter'd helms, and shrieks  
After the Christ, of those who falling down  
Look'd up for heaven, and only saw the mist;

And shouts of heathen and the traitor knights,  
Oaths, insult, filth, and monstrous blasphemies,  
Sweat, writhings, anguish, laboring of the lungs  
In that close mist, and cryings for the light,  
Moans of the dying, and voices of the dead.

“Last, as by some one deathbed after wail  
Of suffering, silence follows, as thro’ death  
Or deathlike swoon, thus over all that shore  
Save for some whisper of the seething seas.  
A dead hush fell; but when the dolorous day  
Grew drearier towards twilight falling, came  
A bitter wind, clear from the North, and blew  
The mist aside, and with that wind the tide  
Rose, and the pale king glanced across the field  
Of Battle: but no man was moving there;  
Nor any cry of Christian heard thereon,  
Nor yet of heathen; only the wan wave  
Brake in among dead faces, to and fro  
Swaying the helpless hands, and up and down  
Tumbling the hollow helmets of the fallen.”

In contrasting the magnificence of the capitol at Washington with the simple stability of life on the farm, Henry W. Grady uses the following description:

“I went to visit a friend in the country, a modest man, with a quiet country home. It was just a simple, unpretentious house, set about with great trees and encircled in meadow and field rich with the promise of harvest; the fragrance of the pink and the hollyhock in the front yard was mingled with the aroma of the orchard and the garden, and the resonant clucking of poultry and the hum of bees. Inside was quiet, cleanliness, thrift and comfort.”

In an oration delivered on Decoration Day, 1888, Robert G. Ingersoll, who could weave the most brilliant and fascinating pictures, uses the following, which must have been especially effective to the memory of old soldiers.

"The past rises before me like a dream. Again we are in the great struggle for national life. We hear the sounds of preparation—the music of boisterous drums—the silver voices of heroic bugles. We see thousands of assemblages, and hear the appeals of orators. We see the pale cheeks of women, and the flushed faces of men; and in those assemblages we see all the dead whose dust we have covered with flowers. We are with them when they enlist in the great army of freedom. We see them part with those they love. Some are walking for the last time in quiet, woody places with the maidens they adore. We hear the whispering and sweet vows of eternal love as they lingeringly part forever. Others are bending over cradles kissing babes that are asleep. Some are receiving the blessings of old men. Some are parting with mothers who hold them and press them to their hearts again and again, and say nothing. Kisses and tears, tears and kisses; divine mingling of agony and love! And some are talking with wives, and endeavoring with brave words, spoken in the old tones, to drive from their hearts the awful fear. We see them part. We see the wife standing in the door with the babe in her arms,—standing in the sunlight sobbing. At the turn in the road a hand waves—she answers by holding high in her loving arms the child. He is gone and forever."



**Limitations on Concreteness.** In applying the principle of concreteness the student of public speaking should have in mind the purpose of the occasion and the character of the audience. If the occasion is a banquet where the spirit of good-fellowship and pleasure prevails, the speaker may fitly use a larger proportion of description and narration and anecdote than at a banquet where the spirit of a cause is back of the occasion. If the occasion is a debating contest, concrete material will be used only to make the thought clear and to establish general propositions. There will be very little time for easy narration, entertaining description, or pleasing illustrations of any kind. Conviction is the main end. Plain, business-like speaking, free from strong emotion is the debater's style. If the occasion, however, is an oratorical contest, there will be greater opportunity for the play of the imagination, greater cause to entertain and please, greater chance to stir the emotions, and hence more varied use of concrete materials, than in debating. The debate binds the speaker to a fixed proposition and to a predominant form of discourse—argumentation; the oration, with its wide range of subjects, gives greater freedom in the use of description, narration, and exposition, as well as argument. If the speaking is before law-making or law-enforcing assemblages, before legislatures or courts, there is less opportunity for a rich and varied use of concrete materials than when the speaking is from the pulpit or the lecture platform. People go into congress and into court to settle differences of opinion by exposition and argument; they go to church and to popular meetings to be refreshed and stimu-

lated, to be entertained and pleased, while they are being instructed and convinced. Wherever this element of entertainment or a desire for pleasure is strong in an audience, it must be satisfied by concrete things, and the student of public speaking, who wishes power over a popular assembly, must train himself in the use of concrete ideas.

### Assignments

1. Compare the use of concreteness in "Speech-plans" VIII and IX, XIV and XV, and XIX and XX.
2. Where could narration or description be used in "Speech-plans" III, V, XII, and XXIV to make the ideas more concrete, and hence more emphatic?
3. Where could specific examples be introduced in "Speech-plans" XIII, XIV, and XXV to make the ideas more concrete?
4. How could "Speech-plans" I, XXI, XXIII, and XXVI be made more concrete?
5. Make the following concrete:
  - a—Wealth is a great power.
  - b—Luxury destroys homes.
  - c—The locks of the Panama Canal are enormous.
  - d—Texas is a large state.
  - e—Armed peace diverts capital from productive industry.
  - f—As a man thinketh in his heart, so is he.
  - g—Power uncontrolled is dangerous.
  - h—Activity is the first law of life.

6. Select from printed speeches ten examples of figures of speech which emphasize ideas by making them concrete.

### Newness

Whatever is new is inherently emphatic. A child is entertained by a new toy; a boy remembers his first pair of long trousers; a man's mind is captured by a new idea. This is due to the fact that the mind ceases to be strongly stimulated for any great length of time by the same thought, and is focused more strongly on something new. Just as the body is refreshed by a change in movements, so the mind is relieved from fatigue and monotony by variations in thought. In order to hold the attention the speaker must present his ideas in new forms and with constantly changing details. Variety and newness are essential even to moderate interest, while certain forms of newness, such as the unusual, the unaccepted and the unexpected make ideas strongly emphatic.

**The Unusual.** The unusual and especially the sensational has a large influence on the everyday conduct of men, but should be used wisely. We rush to the bargain counter for the exceptional; we go to the circus to see the unusual,—to see the pig walk a tight wire, the monkey ride a bicycle, to see the wild man from Borneo, and the human pincushion; we read the papers for the sensational,—the accounts of murders and the divorce scandals, the accidents and war scares. It has been said that journalism is successful when it causes the reader, as he opens his paper, to exclaim, "Gee whiz!" Even lecture bureaus have found it easy

to sell us the unusual. We go to hear a foreigner, especially if he appears in costume, more quickly than an American in ordinary clothes. A man who has traveled to the north and south pole,—or nearly there,—who has explored unfamiliar parts of the world, who has endured physical hardships and faced dangers, is often exhibited on the platform because people will pay to see the show. Men and women who have written exceptional articles for magazines, who have exposed graft and defeated the “Machine,” who have cleaned up the slums and rescued the fallen, who have championed the cause of the unfortunate, who have performed uncommon service in face of opposition, are sought by lecture bureaus and sold to the public as lecturers. While they possess a very important requisite of a successful lecture,—unusual, first-hand experience with attractive advertising qualities, they too often lack other requisites equally essential to a good speech. This abuse of the influence of the unusual, however, while it has caused a just condemnation of cheap sensationalism, cannot destroy the fact that the unusual interests and makes ideas emphatic.

The unusual is seen not merely in the exceptional and in the sensational, but in the *original* as well. The average student cannot perform exceptional feats that will make his name known and people curious to hear him. He cannot depend upon fame or notoriety to secure an audience. But he can have exceptional and original ideas. He can take old themes and give them a freshness and originality that will make people exclaim, “I never thought of that before,” or “I never heard it expressed in that way.” He can brush the

dust from old ideas and express them in such a way that they seem new. It is this form of the unusual that the student should seek to develop. It is power to give an audience something new to think about, or at least a new way of thinking it.

When Beecher, in his Liverpool Speech, told the manufacturing classes of England that what they needed was not more cotton, but free and intelligent customers, he said something that they had never thought about. They had been urging recognition of the Confederate States because the supply of cotton coming from the South had been cut off by the blockade. They had thought only of cotton. If they had cotton, the mills would run, workmen would be employed, and prosperity created. They did not stop to think about the importance of a good market.

Wendell Phillips delivered his lecture on "The Lost Arts" over two thousand times and received as his share of the profits \$150,000. This speech was made out of unusual material put in an exceptional way. By means of uncommon things drawn from the past he tried to disabuse the minds of his audience of the idea "that whether knowledge will die with us, or not, it certainly began with us." The student will do well to read the entire speech.

John Ruskin tries to make us appreciate the privilege of reading by drawing an unusual contrast between our efforts to associate with great people far away from us, and great people in books close at hand. He reminds us that "There is a society continually open to us of people who will talk to us as long as we like, whatever our rank or occupation,—talk to us in

the best words they can choose, and of the things nearest their hearts. And this society, because it is so numerous and so generous, and can be kept waiting around us all day long, kings and statesmen lingering patiently, not to grant audience, but to gain it," we neglect. While the student who stops to consider this will see that the conclusion here implied is based on the false assumption that the society of men and the society of books are the same thing, he will, nevertheless, be impressed in a new way with the privilege of the companionship of books. Ruskin, like all great speakers and writers, stimulates by the power of unusual, original, independent thought.

Originality is the child of independence. If the student wishes to be original he must constantly try to think for himself, and express his thoughts in his own best way without fear of criticism. He must not feel above criticism, but be unafraid of it, for fear stifles originality. Let him form the habit of reading to stimulate his thought, and not merely to collect speech materials. Let him make notes of his own thoughts as he reads, and not a transcript of what he is reading. Let him avoid the words of the author except for quotation, and let him use quotations very sparingly except for illustration and expert testimony. Let him make his own quotations and develop his own individuality in expression. Let him spurn parrot-like repetition of other men's words, not through fear of plagiarism, but through fear of destroying independence and originality. Let him give free play to the imagination and the creative impulses of the mind. Let

him protect every spark of originality as a divine fire within him.

**The Unaccepted.** Closely associated with the unusual as a form of newness is the unaccepted. A new idea that is radically contrary to established opinion is emphatic, not simply because it is out of the ordinary, but because it threatens to destroy the ordinary. Danger is instinctively emphatic. The law of self-preservation is a law of ideas as well as a law of life. An old idea is startled by a new one that opposes it. At once it seeks for means of defense and attack. It calls the unaccepted idea radical, revolutionary, heretical. It fights bitterly and dies hard, and in the struggle both the old and the new stand out strongly. Opposition, antagonism, conflict emphasize.

This form of newness is used, not in entertainment, but in agitation and reform. The purpose of agitation is to attack and stir up existing opinions and practices; the purpose of reform is to replace existing ideas and practices. Agitation prepares the way for reform. Agitation may be destructive; reform is always constructive. There are two ways of overcoming evil. One is to wipe the evil out; the other is to displace the evil with good. The first is negative; the second positive. Those who use the first alone we call iconoclasts and destructive critics; those who use the second we call true reformers. The first tears down; the second builds. The first is easy; the second hard. Any alert mind with sound moral sense can see evil, but it takes creative power and real leadership to find a better way. A true reformer advances a new idea not primarily for the purpose of opposing an old one, but

because he believes he has a better way of thinking and living. In his enthusiasm he necessarily opposes old ideas. Whether he wishes it or not, he must tear down in the process of construction. Two radically different ideas cannot long exist together. "A house divided against itself cannot stand."

Jesus, the gratest of all reformers, the most charitable, the most constructive, was also the most revolutionary. While he came not to destroy but to fulfill the law, he found it necessary to meet the high priests of entrenched religious beliefs. The formalists of his day hated him. The scribes and Pharisees hounded him, and "held council, how they might destroy him." With all his tact, with all his desire to do good, with all his infinite love for men, he could not speak the truth without being opposed and antagonized by established opinions. When he said, "The Sabbath was made for man and not man for the Sabbath," he seemed to violate the old commandment, "Six days shalt thou labor:—the seventh is the sabbath of the Lord thy God;" and the Jews rejected him. When he forgave the woman taken in adultery, with the words, "Go, and sin no more," he lived an ideal of human sympathy contrary to the old law of Moses, that such should be stoned to death. When he said, "Love your enemies, do good to them that hate you," he announced an ideal of human brotherhood so advanced, so utterly contrary to the lower impulses of man, so opposed to narrow individualism and narrow nationalism, so destructive of hatred itself, that twenty centuries of inherent selfishness have resisted it. It is impossible for an independent, original thinker, with



great, transforming truths in his heart, to speak without meeting opposition.

This opposition may be met with humility, patience, good-nature, and forbearance, or it may be met with condemnation, scorn, irony, and invective. While the former is, undoubtedly, the first and best means to use under the great majority of conditions, there are times when the second is necessary. There are times when the blood must boil with righteous indignation, and the tongue speak fire in order to make people think and act. There are times when you must prod a balky mule. Wendell Phillips justified the use of bitter language and personal attack on the grounds that "the great mass of the people can never be made to stay and argue a long question, but must be made to feel it through the hides of their idols." There are times when bold, fearless, scathing attack is needed, often against ideas and practices, and sometimes against persons. Even Jesus did not hesitate to call the scribes and Pharisees "hypocrites," "fools," and "blind leaders of the blind."

The student of public speaking, however, should use personal attack with great caution. It is at best a dangerous weapon, to be used only under great provocation, and as a means of self-defense. Unless backed by a strong sense of righteousness, and accompanied by freedom from the spirit of hatred, personal attack is apt to do the speaker more harm than good. While there are some people who like to see one man pound another just for entertainment, most people demand that the man who pounds another in a speech shall be thoroughly justified in doing so. No one would think

less of Jesus for his just arraignment of the scribes and Pharisees, but many a political and congressional speaker in our day loses the respect and confidence of his audience, because he loses his temper, and attacks his opponent instead of sticking to the issues. The speaker should realize first and last that issues are more important than persons. He should meet all opponents in a good-natured, but firm way, and should plead earnestly with his audience for what he believes is right and just. There is a great temptation to fight the man who opposes, and to overlook his ideas, especially when his ideas are hard to answer. When a lawyer cannot refute the testimony of a witness, he attacks his character, or the opposing lawyer. When a speaker cannot answer his opponent, he often evades the issue by calling his opponents names, or by the use of ridicule and irony. Before an audience easily swayed by blind partisanship or prejudice, such attack is sometimes successful, but the student should remember that truth is more important than passing success. He should search for issues, not men, and should allow himself to use personal attack only as a necessary evil, and when better means of making thought emphatic fail.

While personal attack is dangerous, tending to stir prejudice and hatred, and make persuasion impossible, the presentation of new ideas contrary to old ones, is a powerful means of making people think. When Wendell Phillips was asked to give the annual address for the Phi Beta Kappa of Harvard in 1881, he knew that his audience, freshly stamped with the honors of scholarship, would be apt to overestimate the services

rendered by college-trained men. In order to make them realize their true place in the progress of the world and their duty towards reform movements, he uses such statements as the following: "I do not think the greatest things have been done for the world by its bookmen; "The Fremont campaign of 1856 taught Americans more than a hundred colleges;" "Two-thirds of the inventions that make Old and New England the workshops of the world, did not come from colleges;" "Burning questions, keen debate, great interests trying to vindicate their right to be, sad wrongs brought to the bar for public judgment,—these are the people's schools. Timid scholarship either shrinks from sharing in these agitations, or denounces them as vulgar and dangerous interference by incompetent hands with matters above them." Such statements when taken in connection with the thoughts from which they are extracted, and the occasion on which they were expressed, must have stirred the audience to serious thought and discussion. Unaccepted ideas are always emphatic.

**The Unexpected.** A third form of newness that gives thought a bright, sparkling freshness that pleases and emphasizes is the unexpected. While the unusual creates strong interest, and the unaccepted stirs and agitates, the unexpected touches the sense of humor and tickles the wit. Any sudden turn, unexpected definition, addition, exception, detail, contrast, side remark, choice of word, any abrupt change, exclamation, complete break in the thought, or change in form, any unanticipated outcome, especially after suspense, creates surprise, and tends to keep an audience alert and

in good humor. The following examples will illustrate some of the ways in which the unexpected presents itself.

"You can do almost anything with a bayonet except sit on it."

"The first duty of every Englishman is to educate the masses, our masters."

"The more one sickens the worse at ease he is; the property of rain is to wet, and fire to burn; a great cause of the night is lack of the sun."

"We will not be charmed out of our senses by the proud and fatal phrase, 'Imperial America.' Imperial—away with it. I do not like the sound of it. It is a devil of a word that has lured many a nation to its ruin. Imperial America? Never! Let us make it Christian America."

"O Lord, have mercy on all fools, idiots and members of the town council."

"Men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives."

"Hornets build their nests wherever they take a notion to, and are seldom disturbed, for what would it profit a man to kill 99 hornets and have the hundredth one hit him with his javelin?"

Many stories like the following owe their interest to surprise.

"When I was a boy I went to town one day to see a circus. I saw a spotted coach dog that took my fancy and brought it home. My father said, 'we don't want a spotted dog on the farm—he'll drive the cattle crazy.'"

“‘No, he won’t?’ I said, ‘he’s a blooded dog.’

“The next day it was raining and I took the dog in the woods to hunt. The rain was too much for him. It washed the spots off. I took the dog back to the dealer, and said, ‘Look at that dog sir; the spots have all washed off.’

“‘Great guns, boy!’ exclaimed the dealer, ‘there was an umbrella went with that dog’.”

An excellent example of the unexpected following suspense is found in the introduction of Beecher’s Liverpool speech. On this occasion Beecher had to speak against noise and opposition, and the suspense followed by the unexpected served to hold attention and to put the audience in good humor. Beecher knew that if he could make his audience laugh at his opponents, they would not only listen to him, but would more quickly agree with him.

“When in Manchester I saw those huge placards, ‘Who is Henry Ward Beecher?’—and when in Liverpool I was told there were those blood-red placards, purporting to say what Henry Ward Beecher had said, and calling on Englishmen to suppress free speech, I tell you what I thought. I thought simply this—‘I am glad of it.’ Why? Because if they had felt perfectly secure that you are the minions of the South and the slaves of slavery, they would have been perfectly still. And therefore, when I saw so much nervous apprehension that, if I were permitted to speak,—when I found they were afraid to have me speak,—when I found that they considered my speaking damaging to their cause,—when I found they appealed from facts and

reasoning to mob law, I said : no man need tell me what the heart and secret counsel of these men are. They tremble and are afraid."

The student of public speaking, by means of the unexpected, the unaccepted, and the unusual, should seek to give his speeches a newness, originality and brightness that will please, entertain, fascinate, and quicken an audience. He should keep his eyes open for the good illustrations that are all about him. If he has eyes to see, he will find these on every hand,—in common daily experiences, in newspapers and books; and as he finds them he should note them on a card and put them in his card index under the proper head. He should be alert for new ideas that flit about his mind. He should cherish every inspiration, and the moment it comes to him he should fasten it to a card and file it in his index. Then at leisure he can enlarge it. There are moments when the mind stands on the mountain peaks of thought and catches a broad, clear vision of truth. Such moments should not pass without a record of the scene. Lost inspirations are the ways that lead to the valley of mental darkness. He should cultivate the spirit of open-minded, independent, serious thinking. He should be progressive rather than conservative; radical,—ambitious for a better order, rather than indifferent,—"untroubled by a spark" of social responsibility; he should keep his heart warm with sympathy for men and ready to answer their cries. Strong human interest, and independent thinking are the parents of the best type of newness in thought and expression.

### Assignments

1. Select from printed speeches three examples each of emphasis by means of (1) the unusual, (2) the unaccepted, and (3) the unexpected.

### Uncertainty

If there were no uncertainty in the world, life would be without interest. If there were nothing mysterious or unknown, nothing secret or hidden, nothing unsettled or in doubt, if the whole future lay plain before us, all incentive would be destroyed, and curiosity—the beginning of knowledge—would not exist. So when a speaker tells the whole story at the beginning of a sentence, or a paragraph, when he reveals the secret or makes known the mystery at the beginning of a speech, he destroys curiosity, and removes the incentive that an audience has, to listen attentively for the unknown emphatic thought.

**Suspense in a Sentence.** The most common and most important way in which uncertainty is used for emphasis is suspense. By first presenting minor and subordinate details, giving exceptions and negative definitions, describing or characterizing something before naming it, such as a candidate for nomination, the main thought is held back and the audience made more eager to know what it is. Thus when the main part of the thought comes, it is more emphatic. By waiting a long time for dinner the appetite becomes stronger. So, curiosity, when made to wait for the thing that is to satisfy it, becomes more ravenous. The sentences just used illustrate the principle of suspense. If the

last part of each sentence had been placed first, the uncertainty would have been greatly reduced. Sentences, in which the main part of the thought is reserved until the end, and where the thought is incomplete until the end of the sentence is reached, are very common in oratory, and are called periodic sentences. Examples of such sentences follow:

"Nothing in the whole compass of legislation is so solemn as a declaration of war."

"If anything be found in the national constitution, either by original provision or subsequent interpretation, which ought not to be in it, the people know how to get rid of it."

"Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiations which mean delay, but for me, I am ready to act now, and for my action I am ready to answer to my conscience, my country, and my God."

"When night is on the deep, when headlands are obscured by the darkness, and when storm is in the air, that man who undertakes to steer by looking over the side of the ship, over the bow or over the stern, or by looking at the clouds or his own fears, is a fool."

"On his way to the railroad station, to which he drove slowly, in conscious enjoyment of the beautiful morning, with an unwonted sense of leisure and a keen anticipation of pleasure, his talk was all in the grateful and gratulatory vein."

"Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea."

**Suspense in a Paragraph.** Suspense is sometimes extended beyond the sentence and is carried through a



paragraph. This is most common before a strong climax and at the end of a speech. The suspense is usually produced by a series of clauses each beginning with such words as "when," "if," "although," "but," "yet," "whatsoever," "not," and "as long as." The formal scheme of such suspense may be represented as follows:

When \* \* \*, when \* \* \*, when \* \* \*, etc., then \* \* \*. Or, Not \* \* \*, not \* \* \*, this or that, \* \* \*, not \* \* \* etc., but this \* \* \* and this \* \* \*. The student should not overwork this form of suspense. If continued too long it grows monotonous, loses its force, and may appear studied and artificial. Under no circumstances should the student sacrifice sincerity for the sake of form. The following paragraphs are examples of successful suspense.

"I would rather have been a French peasant and worn wooden shoes. I would rather have lived in a hut with the vine growing over the door, and the grapes growing purple in the amorous kisses of the autumn sun. I would rather have been that poor peasant, with my loving wife by my side, knitting as the day died out of the sky, with my children upon my knees and their arms about me. I would rather have been that man, and gone down to the tongueless silence of the dreamless dust, than to have been that imperial impersonation of force and murder, known as Napoleon the Great."

"Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman's two hundred and fifty years of un-

requited toil shall be sunk, and every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still must it be said that 'the judgments of the Lord are true and righteous altogether.'

"With malice towards none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and his orphans; to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

"When I shall be found, sir, in my place here in the Senate or elsewhere, to sneer at public merit because it happens to spring up beyond the little limits of my own state or neighborhood; when I refuse for any such cause, or for any cause, the homage due to American talent, to elevated patriotism, to sincere devotion to liberty, and the country; or, if I see an uncommon endowment of Heaven—if I see extraordinary capacity and virtue in any son of the South—and if, moved by local prejudice or gangrened by state jealousy, I get up here to abate the tithe of a hair from his just character and just fame, may my tongue cleave to the roof of my mouth!"

The following is a less successful example of suspense. In form it is excellent, but the ideas are so unrelated that orderly growth of thought towards a climax is impossible. Without such growth, suspense dulls the interest, wearies the audience, and becomes a mere time-killer. Suspense should lead directly

through essential details to something important,—a real climax. It should not be misused by introducing irrelevant explanations or unnecessary comments. It is seldom profitable to use more than a very few preliminary details to delay the heart of the thought. Even the preceding, quoted from Webster's Reply to Hayne, is too long and involved to be most effective. The student should not try to make long sustained periods.

"As long as men and women are afraid of the church, as long as a minister inspires fear, as long as people reverence a thing simply because they do not understand it, as long as it is respectable to lose your self-respect, as long as the church has power, as long as mankind worships a book, just so long will the world be filled with intellectual paupers and vagrants, covered with the soiled and faded rags of superstition."

The following is still less successful. It uses suspense, not to fulfill an implied promise to the audience that if they will wait for a moment they will get something very desirable, but to cram endless things into their gullible minds while they are waiting. It becomes a cheap means of holding a crowd while you advertise your wares.

"I had rather belong to a race that started from the skulless vertebrates in the dim Laurentian seas, vertebrates wiggling without knowing why they wiggled, swimming without knowing where they were going, but in some way began to develop, and began to get a little higher and a little higher in the scale of existence; that came up by degrees through millions of ages, through all the animal world, through all that crawls

and swims and floats and climbs and walks, and finally produced the gentleman in the dug-out; and then from this man, getting a little grander, and each one below calling every one above him a heretic, calling every one who had made a little advance an infidel or an atheist—for in the history of this world the man who is ahead has always been called a heretic—I would rather come from a race that started from that skulless vertebrate, and came up and up and up and finally produced Shakespeare, the man who found the human intellect dwelling in a hut, touched it with the wand of his genius and it became a palace domed and pinnacled; Shakespeare, who harvested all fields of dramatic thought and from whose day to this, there have been only gleaners of straw and chaff—I would rather belong to that race that commence a skulless vertebrate and produced Shakespeare, a race that has before it an infinite future, with the angel of progress leaning from the far horizon, beckoning men forward, upward and onward forever—I had rather belong to such a race, commencing there, producing this, and with that hope, than to have sprung from a perfect pair upon whom the Lord had lost money every moment from that day to this.”

Surely, after so much digression, repetition, and delay, an audience would expect something more vital and profound. After all, it is dangerous to make a personal vaunt the basis of such a long suspense.

**Suspense in the Entire Speech.** In general, the spirit of suspense should run through the entire speech. Just as in narrative the outcome of the story is not known until the end, so in a speech the most

important conclusions should not as a rule come first. The speaker should cultivate the narrative spirit. This is possible even in argumentation. While the deductive method is more commonly used, the speaker who expects to meet the demands of a popular audience will profit by developing more of the inductive method. Instead of stating a general proposition and making a partition of the points that support it, it is often better to explain the facts and establish the supporting proposition, and then draw, or leave the audience to draw, the general conclusion. This makes an argument appear more spontaneous and less formal, and gives greater opportunity for the use of description and narration and appeals to the imagination and the emotions, because it emphasizes the principle of uncertainty. Hence, it is better adapted to the general informal debate of the public platform where entertainment goes with argument. Uncertainty is too natural a way to knowledge and too valuable a means of holding attention and making important ideas emphatic, to be discarded or neglected by the public speaker, even in debate.

### Assignments

1. Select from printed speeches six examples of suspense in a sentence.
2. Select from printed speeches three examples of suspense in a paragraph.
3. Study suspense in "Speech-plans" XI, XVI, and XXI.
4. How could better suspense be introduced into "Speech-plans" I, VIII, XV, XIX, and XX?

### III. PERSUASIVENESS

A speech may be perfectly clear and strongly emphatic and yet may lack the ultimate test of success—persuasiveness. There may be something in the frame of mind and personality of the speaker, in the tones and inflections of his voice, in the manner and spirit of the man, that will nullify the persuasive effect of clearness and emphasis. The clearness may be so clear that it becomes cold and formal, and the emphasis so emphatic, especially in voice and gesture, that it cudgels and drives off the audience.

Persuasiveness is the power to win the wills of others. It works on the heart rather than on the understanding. It stirs emotions rather than reason. It not only leads legislatures to vote for or against bills, and juries to acquit or condemn those charged with crime, but it makes audiences laugh and cry, hope and fear, believe and aspire, and keeps them ready to act in response to the changing emotions of the speaker.

This power springs partly from the clear and emphatic transmission of thought, but chiefly from the speaker's inherent attitude towards himself, his subject matter, and his audience. It reveals itself through the speaker's ideas and style of oral composition, and especially through his voice and manner in delivery. So important is delivery to persuasiveness that a speech which is unpersuasive when spoken by one becomes persuasive when spoken by another. In a written discussion, it is difficult to explain clearly the nature of persuasiveness, for it is impossible to illustrate by the printed page the tones of the voice and the subtle

power of personal appearance. Certain general ideas, however, may help the student to develop this most important quality.

### Sincerity

The foundation of persuasiveness is sincerity. The speaker must be what he seems to be. His interest in his subject must be genuine. His ideas must ring true to the man and the occasion. His expression must be simple and spontaneous. His style and emotion must be unfeigned; his voice and action free from affectation; his ideas direct and frank, without false apologies and flimsy excuses, without flattery and assumed humility, without subterfuge, quibbling, or tricks. His speech should be the natural expression of honest life, either sad or glad, the manifestation of a soul alive with truth. Strangers, after meeting Jesus, once said, "Did not our hearts burn within us while he talked with us by the way." It was the sincerity of this man that persuaded them; and it is sincerity that makes an audience burn with a realization of truth.

To be persuasive, a speaker must treat his subject as a thing worthy of careful and serious consideration, too important to be trifled with, too vital to be held at arm's length and commented upon in an impersonal way. The subject must be within the speaker, a part of his very being. Out of the completeness of his information and the fullness of his heart, his mouth should speak, and not out of the desire for personal praise, or the necessity of performing a task. If asked to speak in the classroom or on any formal occasion, he should seek a deep and genuine interest in his sub-

ject. He should not rush to a library, read an article in a magazine or a chapter in a book, and then go to his audience to rehearse an unassimilated outline; but should think and study until he has something of real interest to himself, something that pleases or impresses him, and something he would like to tell others. He should seek not for something to impress his audience, but first, for something *to impress himself*. This point cannot be too strongly emphasized. The speaker who wants to persuade must first persuade himself. He should not regard his speaking as a task for which he expects applause, classroom credit, or pay, but as an opportunity to share with others his sincerest thought and feeling.

### Animation

To be persuasive, a speaker must have a keen interest in his subject as well as a sincere one. He must be eager to tell the truth. He must be wide awake, with his eyes open and all his senses alert, with his body active and his voice stirred with interest. The sluggish and the sleepy man is not persuasive. To persuade, a speaker should be keenly conscious of his audience, and of what he is saying. He should watch his audience closely for their response to his ideas. He has no time to gaze at the floor or the ceiling, when living eyes are before him; no time to wander away into semi-consciousness, when living minds are all about him. He must be intensely alive,—vibrant with pent-up interest.

There are two main ways to develop animation in speaking. First, the speaker should read and study



to acquire a strong interest in his subject ; and second, he should, by force of will, shake himself awake when he faces an audience. Every subject, no matter how old, has something of interest in it ; and the speaker should search until he finds that interesting thing. When he has found it, he should dwell upon it until he has a desire to tell others about it. Then when he gets before an audience, he should arouse himself to meet the responsibility of being interesting. If his audience does not stimulate him enough to animate him, he should, by force of will, animate himself. He should realize that the success or failure of his speech depends almost entirely upon himself ; and if conditions under which he speaks are not favorable, he should put forth more than common effort to pull himself together and to win his audience. Beecher was once asked by a country preacher how to keep an audience awake on a hot Sunday afternoon. In substance he said, "When you see your audience going to sleep, have an usher take a long stick with a sharp prod on the end of it, and go into the pulpit and prod the preacher." That is the secret of animation. Prod the speaker. If the student of speech-making finds himself indifferent, mechanical, and inert, he should not call his subject "dry" and his audience "dull and unappreciative," but should arouse himself until his subject is fresh with interest and his audience is wide awake and appreciative.

A simple way to stimulate animation is to step firmly and quickly to the platform, and to pitch the voice a little above the level of common interest. Slow, shiftless motion, and low, suppressed tones do not animate the speaker nor the audience. The speaker should

guard against the habit of being licked before he begins, and against complaining about or underestimating the importance of his subject. Such expressions as "The preceding speaker has stolen my thunder," "You probably know as much about this as I do," "As you all know," "I hope this may prove interesting," "I want to apologize for taking this old subject," etc. kill the speaker's interest. The speaker should say things that increase his interest, instead of things that destroy it. If he has difficulty in animating his voice, let him imagine the room in which he speaks to be two or three times as large as it is.

### Enthusiasm

Closely related to sincerity and animation as a source of persuasiveness is enthusiasm. Based upon sincerity and animation, it adds to them an element of joy in telling the message, an element of faith in the wisdom, practicability, or truth of the message, and a feeling of triumph in the outcome of the message. Enthusiasm forgets the possibilities of failure. It is supremely optimistic. It shuts its eyes to petty objections. It refuses to be defensive. It is too busy constructing to destroy; too intent on creating to criticise. It has no need of hedging or doubting; no time for quarrelling and whining. It is the result of a glad, optimistic, constructive belief. It is that quality of the soul that makes a speaker ardent in the pursuit of truth; confident in the triumph of right.

While enthusiasm is deeply rooted in the inherent character of a speaker, it can, nevertheless, be encouraged or suppressed. Physical drooping and mental in-

decision are inimical to it. For this reason a speaker should practice for a strong, resolute bearing of the body, and should cultivate the intellectual habit of standing firmly and positively for something. The wishy-washy man cannot persuade, because he cannot lead. He has no power of his own. He is an "I-can't-do" and an "I-don't-know" fellow. To persuade, a speaker must not watch truth from the side lines, but must get into the game and play with an assurance of victory. He must avoid the mental attitude of a critic or a judge—standing apart and aloof from truth. The highly critical and judicious mind is rarely enthusiastic. The politic and diplomatic mind is not usually stirred with enthusiasm. Such minds are cold, calculating, analytical isolations of intellect from heart. They deal with ideas and not with truth. To become enthusiastic, a speaker must get ideas beneath the head, into the heart; and must make them of life or death importance to himself. It is a good thing to see both sides of a question where mere expediency is involved, but whenever truth and right become the issue, there should be but one side.

### Sympathetic Understanding

In order to persuade men, a speaker must know men. He must have a kindly insight into their experience. He must have power to put himself into their places, and to think and feel in common with them; he must make an audience think and feel in common with himself. This power springs first from a broad understanding of human nature—its primary impulses, its universal needs, its many-sided experiences, and its

special points of view. But especially does this power come from a generous and kindly nature, warm with a spirit of fraternity and good-will. Sympathetic understanding of men is often keenest in those who have known privation and hard work; men like Lincoln who have sprung from the common people. Aristocrats are usually without insight into the experiences of the masses. But privation and suffering and contact with the masses are not the greatest means to a sympathetic understanding of men. Highly sensitive emotions, strong imagination, and the spirit of kindness are the most essential factors in the development of this power. Men with these essentials have created masterful portrayals of human life in literature. The student with strong imagination, backed by warm and sensitive emotions, building upon his common experience, and playing over the records of history and the creations of literature, can do much to increase his broad-mindedness and sympathy.

A sympathetic understanding of men brings the speaker and audience close together, and establishes friendly and intimate coöperation between them. The speaker ceases to regard his audience as inferiors and puppets, fit only to be bossed and beaten, and recognizes them as equals, with intelligence and feelings, worthy to be advised and encouraged. He ceases to regard them as opponents and enemies, and looks upon them as friends, willing to meet him half way, and to join with him in every good thing. He loses his "Wiser-than-thou" attitude towards them, and forgets his personal pride, haughtiness, and self-conceit—those things that insult an audience and make them resent-

ful. Sympathy makes him patient and good-natured even under trying circumstances. One source of Beecher's power before the hostile audiences of England in 1863 was his ability to keep, what he has advised others to keep, his "generosity, magnanimity, peacefulness, and sweetness." Much of Lincoln's power lay in his good-nature.

In addressing the seniors of the University of Michigan in 1913, Dr. James Burrill Angell, then the venerable president-emeritus of the University, said, "You must learn how to differ from people with a sweet and amiable spirit. The man who cannot argue without becoming ill-tempered is a nuisance." Ill-temper is the product of an unsympathetic nature. It is the snarl that refuses to trust others; the whine of anticipated defeat. Every speaker must face difficulties and opposition, but he must learn to meet them patiently and cheerfully. A sympathetic understanding of men will teach him to argue without quarreling, and to face difficulties without complaint.

It is important that a speaker should understand audiences in order that he may select the right theme and develop the right phase of the theme selected. He should be able to adapt his ideas and manner to the audience, and to say the right thing, at the right time, and in the right way. Sympathetic understanding of men tends to give a speaker this ability. It tends to make the selection of his theme wise, the treatment of the theme vital, the presentation of the theme pleasing, and to make his style warm, mellow, and gentle. It tends to draw the audience and the speaker close together, and to give both audience and speaker a sense

of nearness to each other, and a feeling of friendly unity.

Few printed speeches exhibit greater sympathy in thought and style than those of Henry W. Grady, who did so much to reunite the North and the South after the Civil War. If the student will read aloud the following extract from his speech on "The New South," he will find it rich in this quality.

"Let me picture to you the footsore Confederate soldier, as, buttoning up in his faded grey jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appamatox in April, 1865. Think of him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and lifting his tear-stained and pallid face for the last time to the graves that dot old Virginia hills, pulls his grey cap over his brow and begins the slow and painful journey.

"What does he find—let me ask you who went to your homes eager to find, in the welcome you had justly earned, full payment for four years' sacrifice—what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful? He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless, his social system, feudal in its magnificence, swept away, his people without law or legal status, his comrades slain, and the burdens of others heavy on his

shoulders. Crushed by defeat, his very traditions are gone. Without money, credit, employment, material, or training; and, besides all this, he is confronted with the gravest problem that ever met human intelligence—the establishment of a status for the vast body of his liberated slaves.

“What does he do—this hero in grey with a heart of gold? Does he sit down in sullenness and despair? Not for a day. Surely God, who had stripped him of his prosperity, inspired him in his adversity. As ruin was never before so overwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow, horses that had charged federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June.”

The student will notice the firm but tender rhythm, and the rich melody of the last sentence, and also the admiration, optimism, and glad triumph at the beginning of the last paragraph. There is nothing in this of false sentimentalism or conscious attempt to play on people's emotions. The speaker knows men, their sufferings and their joys, and he makes these sufferings and joys his own.

The student should seek to develop genuine sympathy with men and things, not a false surface sympathy, for an audience will be quick to detect and condemn it. Through his imagination acting on his own experience, he should seek to put himself in the place of other people and to see life through their experiences. He should try to realize that other men have “eyes, hands, organs, dimensions, senses, affections,



passions; fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer." He should try to keep his head from becoming cynical and his heart from becoming hard. As Beecher once said, he "must have in his nature that kindly sympathy which connects him with his fellow-men, and which so makes him a part of the audience which he moves that his smile is their smile, that his tear is their tear, and that the throb of his heart becomes the throb of the heart of the whole assembly. A man that is humane, a lover of his kind, full of all earnest and sweet sympathy for their welfare, has in him the original element, the substance of oratory, which is truth."

### Self-Mastery

A speaker may possess sincerity, animation, enthusiasm, the understanding of men, and sympathy and still may be deficient in persuasive power. An audience wants, not merely a man whose honest enthusiasm they recognize and who understands them, but a man who is stronger than they are. They want a man in whom they can put perfect confidence. Not a weakling, but a man who is master of himself, and hence is fit to master others.

A self-mastered speaker is one who, first of all, has learned to control the nervous force generated by facing an audience. Every one who has the sensitiveness necessary to make a good speaker feels nervous when facing an audience for the first time. Stage-fright is practically universal, and is perfectly natural.



It is the stimulation that an audience, with eyes fixed upon the speaker, with ears open to hear every word, and with minds quick to form opinions, produces upon a speaker. Every normal man wants the good opinion of others, and when a speaker stands before an audience and exposes his manners and the contents of his mind and heart, when he gives an audience a chance to find out what his essential character is, it is natural that he should be a little concerned about himself. Nervousness is not a thing to be despised, but a thing to be mastered. It is that quickening power of human influence on human life that lifts a true man out of the commonplace and makes him eloquent. When controlled it makes the heart beat stronger, the blood flow steadier, and the mind work at higher efficiency. It concentrates the faculties of heart and mind, and pours them out in inspired expression. It exhilarates the whole being. It makes a man long to be bigger and nobler. It lifts him closer to the ideal of himself. As Beecher said, there is nothing "so crowned and regal as the sensation of one who faces an audience in a worthy cause, and with amplitude of means, and defies them, fights them, controls them, conquers them." Victory through self-mastery is a source of supreme satisfaction. Yet when this nervous energy, which is the source of eloquence, is uncontrolled, how painful, how pitiful it becomes! If practice in speech-making did nothing more for a man than to help him control this energy and turn it into power, it would be supremely worth while. Fire is a wonderful force; controlled, its benefits to man are countless, but set wild in factory or forest, it is a terrible agent of destruc-

tion and death. So man's own nervous energy is at once his source of power and destruction; and the ultimate success of life, off the platform as well as on, is determined by the mastery of this energy.

An audience seldom laughs at a speaker who shows his stage-fright. It pities him, but is not impressed by him. Fear is a form of weakness that does not inspire confidence in others. The student of public speaking should fight persistently and patiently to turn this fear into its proper channels. He should prepare thoroughly for his speeches, and then trust himself, not caring about the outcome; knowing that if he does his best his own conscience will approve him. He should think more of the subject-matter in the speech than of himself; more of the cause for which he is pleading than of the mark he may receive in classroom or contest, or the opinion an audience may have of his "ability to speak." The most successful speech is one in which the audience thinks not of the speaker, but of the things he says. The best way for a young speaker to master his nervousness is to let the subject master him, to yield himself to his theme, to sink his own fears beneath his enthusiasm for truth.

When John B. Gough was to lecture for the one hundred and sixty-first time in Boston, he told the chairman that he was too nervous to do so, and when forced before the audience and introduced, he stammered, "Ladies and Gentlemen: I have nothing to say. It is not my fault that I am here." And after a few sentences of this nature, he found his theme and forgot himself, and, we are told, spoke for an hour and a half with great power, moving his audience to laugh-

ter and to tears. His subject mastered him, and he in turn mastered his audience.

When Joshua was about to enter the land of Caanan, his exhortation to his followers was this: "Be strong and of good courage, be not afrighted, neither be thou dismayed, for Jehovah thy God is with thee." This injunction might well be a motto for students of speech-making. A speaker should learn to trust his own powers; his memory and his voice. Fear weakens both. He should believe that what he can do well in preparation, he can do well before an audience. He should not be afraid of making mistakes and of being criticised. These are necessary incidents to speech-making. He should be willing to make mistakes for the sake of freedom from fear, and should welcome criticism as a step towards power. Even the possibility of failure should not scare him. By sheer force of will, added to an intense interest in his subject, he should shake off fear. He should be confident without being self-complacent, outspoken without being self-assertive, bold without being brazen, courageous without being defiant, masterful without being egotistical and boastful.

Occasionally a young speaker, after winning a contest or obtaining praise from friends or through the press, begins to think more highly of himself than is good for his persuasiveness or his future development. He becomes wise in his own conceit. He measures himself by others less powerful than he is; and is constantly looking down on others and saying to himself, "I am better than that fellow. I know more than this audience." And he reasons that because he thinks he

is better than others, he is therefore perfect. No reasoning is more common or more fallacious. Nothing but a lofty conception of what he ought to be will save a man from his petty successes, and make him look up and forget his achievements. While a speaker needs full faith in his power to win, he should not let victory conquer him. A self-mastered man measures his life by an ideal far above him. He knows his strength and weakness, and regards his successes and failures as mere passing incidents on the way to his ideal.

Among other elements of self-mastery which a speaker should seek is *poise*. He should try to be calm even under trying conditions, and should keep from losing his temper and making rash statements. He should avoid nervous hurry both in action and in speech. He should force himself to begin his speech deliberately and steadily, and should try to cultivate the habit of momentary reposefulness during pauses, and of occasional relaxation during less important portions of his speech. He should seek a firm and easy rhythm, free from jerking and spurting. His emotions, even when most active, should be governed by a well-balanced judgment, so that his greatest violence will not go beyond the control of the will. He should seek to give his emotions the greatest liberty, but liberty under the law of reason. His thinking power should always be at least a little stronger than his feelings.

Another phase of self-mastery is *positiveness*. A self-mastered man does not sit on the fence ready to fall either way. He thinks for himself, and he thinks things through. He is certain of the grounds on which

he stands ; and, if necessary, is willing to stand alone. Like Patrick Henry he can say, "I know not what course others may take, but as for me give me liberty or give me death." He speaks without hemming or hedging or qualifying. He moves straight towards his goal with all his energy. He is determined. Such a man was the Earl of Chatham when he said, "If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never—never—never."

The student of speech-making may develop positiveness in the way he develops enthusiasm. He should practice standing before an imaginary audience in a strong, manly position, with his feet firmly planted on the floor, his legs so braced that there is a feeling of strength from his hips downward, and with his head up, his chin back, and his chest firm, but with a feeling of freedom and vigor in the entire upper portion of his body. To this he should add the use of open, unobstructed tones uttered with firmness and vigor. He should avoid any tendency to apologize and to belittle his subject, and should practice straightforward honesty in dealing with his subject.

Still another factor in self-mastery is *reserve power*. Behind the speaker's deepest sincerity, above his greatest animation, back of his strongest enthusiasm, beneath his fullest sympathy there is power still. He never reaches his limit or exhausts his sources of energy. He thinks and feels much more than he expresses. Reserve power persuades by suggesting unexpressed possibilities. The military strength of a nation is measured not by the men at the front, but by

the reserve troops, the economic resources, and the spirit of the people at home. So persuasiveness in a speech lies not so much in ideas and expressive power pushed to the front, as in the suggestion of great power behind these. Reserve power does not mean lack of power—feeble thinking and weak expression—but a strong manifestation of power so restrained that it suggests greater power.

This principle of reserve power is often violated by exaggeration, by the heaping up of minor details, by excessive emotion and overdrawn figures of speech, and by the use of the superlative.

The most important factors in persuasiveness, then, are a genuine, wide-awake, ardent interest in the subject; a sympathetic understanding of men; and a fearlessness, poise, positiveness, and reserve power that make a speaker master of himself. Persuasiveness with clearness and emphasis makes an effective speech. Thought must be made unmistakable, intensely real, and readily acceptable to an audience. Perfect understanding, intense realization, welcome reception—these are the tests of effective speech.

## CHAPTER VII

### PREPARATION FOR THE DELIVERY

While the speaker is choosing his subject, and development and formulating his speech, he should not forget that the speech is to be presented to an audience, that *he* is to present it, and that his voice and manner will have much to do with the success or failure of the speech. The subject may be well chosen, the plan perfect, the prepared form without a flaw, and yet the speech may fail. Speaking to an audience is the final step that leads to success or failure. The speech is not a speech until it is spoken.

It is sometimes imagined that if the speaker gets something to say, the delivery will take care of itself; and that a man's voice and manner are natural and should not be meddled with. It is true that delivery will take care of itself; so will a street gamin. In a sense, voice and manner are natural; so are ignorance, stammering, and cross-eyes. But it is also true that voice and manner are heard and seen, and make their impression on an audience; that they are just as much a part of the speech and a part of the speaker as the brains back of them; that they are habits which like thinking habits are hard to change, but which are not beyond the influence of conscious cultivation. In order, therefore, that the speaker may be prepared to make the best of his voice and manner, he should, where it is possible, give patient and long-continued attention to the development of his voice and the im-



provement of his manner. He should seek to establish the best in his voice and manner as a habit. He should, if possible, get personal direction from a competent teacher. For the highest success in the speech arts, he should give as much attention to the development of a good speaking voice as the singer gives to the singing voice. Proper breathing, tone-placing, articulation, modulation, and other elements of good speaking should be understood and applied in practice. Where special instruction is not possible, a few suggestions may help the speaker to greater success in presenting the speech.

## I. CLOTHES

In order to appear at his best on the platform, the speaker should see that his clothes are suitable and properly adjusted. "The apparel oft proclaims the man." Extreme dress, a loose cuff, a trouser leg pulled up, or an ambitious shirt-bosom may amuse the audience and embarrass the speaker. Henry Watter-son once began to lecture to a large audience when he noticed that the audience were inattentive and uneasy. Some looked at each other and whispered, others grinned, and some laughed. He knew that something was wrong. He looked about the hall but could see nothing unusual, so continued to speak. But the audience became more uneasy, and the speaker knew they were not listening to his words. He glanced at himself and about the platform, and the audience laughed. He looked back at the entrance to the platform, and the audience laughed more. After a pause he tried to



speaking again, but the audience would not listen. Again he glanced at himself, and discovered that the lower end of his dress-shirt bosom had caught on his vest in such a way as to form a bulge like a shirt waist. Pretending not to notice this, he continued to talk until he was able to fold his arms in gesture over his chest, and by vigorous downward pressure, reduce the swollen shirt front. At this the audience laughed heartily and long, and Colonel Watterson laughed with them. While this incident served to put the speaker and audience on good terms, disorder in dress or extremes in fashion should not be regarded as assets in public speaking.

Of course, if the speaker wishes to amuse or to be thought unusually unconventional or eccentrically independent of mere outward appearances, a little disorder in dress, or a ruffled or misplaced lock of hair may serve the purpose. Certainly, unusual habits in dress and manner draw the crowd. If a speaker is known to take off his coat and collar, and roll up his sleeves, people will go to see him. Curiosity is a powerful appetite which the sensational satisfies. Eccentricities in dress and manner may make good advertising, and when interest in the thought lags, good diversion, but not good art in speaking. Moderation in dress and manner is a safe rule for the speaker to follow.

It is said that Webster was studious even of the buttons on his coat. Buttons and dress may seem too little for the speaker's consideration, yet if a speaker will look at himself in a mirror he will find that dignity, strength, and manliness of appearance are great-

ly modified as the coat is buttoned, unbuttoned, or half buttoned, and as it is twisted this way and that by hands in the pockets.

## II. MANNER

More important than the clothes is the manner of the speaker beneath them. If a man is a slouch, fine clothes cannot hide the fact. If he is stiff and awkward, dress may magnify or minimize the fact, but it cannot remove it. Only by conscious effort to establish better habits can the speaker make the best out of his stage presence. This effort should come before the speaker gets on the platform to deliver the speech, for when he is speaking his attention should be given to the thought of the speech. He should think of manner only in a subconscious way.

### Standing Position and General Bearing

The speaker should seek to make his standing position and general bearing strong, erect, dignified, and free. He should practice standing with his feet separated and one foot advanced slightly so that he has the greatest strength and freedom of movement. He should readjust the position of his feet on the floor until he can sway the body from side to side, forward and backward, and in a circular way, with the greatest freedom and security. His body should be so poised that the weight may be equally distributed over both feet or easily shifted from one foot to the other. He should stand at his fullest height and not allow the weight to settle down on one foot in a tired, slouchy manner, with one hip thrust out and the body crooked.

He should look at himself in a large mirror to see if he is plumb; to see if his body is symmetrical with respect to a vertical plane drawn through the center of his chest and the center of his image in the glass. He should examine himself to see if his head wilts forward or is cocked on one side or the other, if one shoulder is lower than the other, if one side of his body is turned towards the image in the glass more than the other side. As he stands before the mirror he should adjust himself until he looks symmetrical and erect; until he looks as strong, as manly, as self-possessed, as worthy of respect and confidence as is possible. In this way he should study himself carefully, and should try to see himself as an audience would see him. When he has adjusted his image in the glass until it looks the best to him, he should shut his eyes and try to get the general physical and moral sensation that belongs with that image. He should practice until the feeling that goes with the image is fixed upon him and he is able to reproduce the image in himself without the aid of the mirror. He should walk about the room sustaining this feeling of strength and ease, occasionally returning to the mirror to see if the image is right. As he walks along the street, or has other opportunity, he should practice this bearing. In this way he will establish better habits of standing and walking, which will be used unconsciously on the platform. Only by building up good habits while off the platform can the speaker hope to use them while on the platform.

Besides giving attention to the general bearing of his body, the speaker should study his movements in

speaking. Again a mirror will help him, although a good critic is needed. If the speaker will stand before the mirror and talk to his image as he would to an audience, he may be able to see the movements of his hands, head, face, and feet, and in this way correct the more glaring faults in his physical speech. If his hands flap at his sides too much in half-formed gesture, if his gestures are too extended, too sweeping, too far to the side, too angular, too stiff, too limp, too late, too numerous, he may notice it and be able to correct his faults. If his head wags too much, and his shoulders twitch, if his neck is wooden, and his arms are bound to his body, if his eyes look askance too often, he may see these things and mend them. If he moves his mouth too much in speaking, frowns or smiles without cause, or blinks too often, he may also discover this. Two serious faults, however, he cannot see, and these are the vacant staring, and the unsteady shifting of the eyes. However, he will become conscious of these, for the moment his eyes shift from the image in the glass or look through the image into space, he will be unable to see the image clearly. His vision ceases to be properly centered and properly focused for direct speaking. By this method he may learn to look steadily at others.

In his effort to develop better manner and better movements, the speaker should always remember that men are not the same, and cannot be made to look and act alike. All men have not the stature of Daniel O'Connell and the brow and eyes of Daniel Webster. But each man has a best and a worst, and his object in studying his manner is to make the best out of what he possesses.

### III. VOICE

Vocal training for speech is a big problem in itself, and only a few general suggestions can be offered here. If the speaker will practice speaking or reading extracts of vigorous oratory and selections of literature rich in lofty emotion, in a hall where he feels free to let his voice reach out unsuppressed, he will usually find his vocal powers increasing. If his vocal habits are free from serious faults, such practice is the best kind of vocal preparation for public speaking. But in the majority of cases the vocal habits are not good, and speaking practice needs to be guided by an understanding of at least a few of the more important characteristics of a good speaking voice, and by help from a competent teacher.

#### Distinctness

The most fundamental requisite of a good voice is distinctness. The speaker must be able to make his audience hear, not faintly, but easily and unmistakably. Not a word important to the sense should escape them. Hence, the speaker needs to form his words perfectly and to project them well. An audience may be unable to hear because a word is not well formed, or because it is not projected far enough from the mouth of the speaker.

**Proper Formation of Sounds.** Distinctness depends, first of all, upon the proper formation of the elementary sounds used in speech, and upon the correct combination of these sounds into syllables, words, and groups of words. The speaker's first object, then, should be to perfect and strengthen the action of the

lips, tongue, soft palate, and jaw. Greater vigor and quickness in the action of these muscles, especially the tip of the tongue and the lips, should be sought. The speaker should listen to his own speech and try to discover words that are lazily or carelessly uttered. He should make a list of these words, and practice speaking them with exactness and snap. Combinations of words that are difficult for him to speak easily, should be practiced again and again until there is no uncertainty or hesitation in the action of the articulating organs. All the muscles that mould sound, shape words, and join them together into groups should be toned up and made firm and quick in their action.

If the speaker will take a hand mirror and study the action of the lips and jaw as he utters the vowels and consonants, he may be able to discover incorrect positions and flabby movements which he can correct. Thus in the sound of the long *e* as in *eat*, the teeth are separated from an eighth to a quarter of an inch, and the lips at the corners of the mouth are drawn back into a smiling position; while in the sound of *oo* as in *who*, the teeth are separated half an inch or more, and the lips are protruded and rounded. The *ē* is produced with the lips in the form of a horizontal slit; the *ōō* is produced with the lips puckered as in a low whistle. Both sounds cannot be produced correctly with the same position of the lips. They may be produced with the lips in the same position, but in that case the work of forming the sounds must be done by the throat, and the sounds produced, instead of being clear and musical, will be hollow and throaty. Much of the thick,

hollow, impure speaking commonly heard is due to the inaction, or to the imperfect action of the lips, tip of the tongue, and jaw.

**Projection of Sounds.** 'The second important factor in distinctness is power to project the sounds so they will carry easily to all parts of an audience. If the speaker will practice speaking in a large hall, or even in a small one, and take pains to see that every sound reaches easily into the farthest corners of the room, he will do much to overcome indistinctness. If the room is very large or the acoustic conditions are poor, he should speak slowly and to an imaginary person in the back of the hall. Every word essential to the sense should be uttered to reach that person. The speaker should not speak as loud as possible, but should form his words as exactly as necessary, and should project them so that *every bit of sound is put out of his mouth* and seems to reach the corners at the back of the room. Loudness and bigness should not be mistaken for distinctness. The speaker may make a great deal of noise and yet be indistinct. To be distinct the average speaker does not need to "talk louder," but to articulate more carefully and to place his tones out of his mouth.

**TONE-PLACING.** Proper placing of the tone is the main requisite of carrying power in the speaking voice. This tone-placing for distinct speech should not be mistaken for the tone-placing taught for purity in song. Its object is to give every sound a chance to escape beyond the lips; to prevent sounds from being swallowed, muffled, or shut in. If the speaker will form a circle with his thumb and fore finger and hold



it *directly* in front of the mouth from a quarter of an inch to two inches away from the mouth, and will try to make every sound he utters pass through and beyond the circle, he will do a great deal to draw the words out of his mouth and make them carry easily. His words will cease to drop dead as soon as they leave the mouth, or even before they leave the mouth.

**Strength.** If the formation of the words is clear-cut and the tone well placed, then the thing needed, if the speaker cannot make himself heard easily, is greater vocal strength. In order to obtain this, he should practice speaking in a large hall or in the open air under conditions that require more than common effort and volume. The object of this practice should be to give the voice free and vigorous exercise, but this exercise should never be carried so far as to strain the voice. The speaker should avoid a forced, assumed tone. He should not try to put on the big voice of some one else, but should try to increase the volume of his own voice, to replace the weaker tones in his voice by stronger ones, to discover and cultivate the fullest, richest, strongest tones in his own voice.

**BREATHING.** In seeking vocal strength, he should try to add to proper formation of sounds and to proper tone-placing, correct breathing. His breathing should be deep. He should try to drive the air over the vocal organs by breath from the bottom of the lungs rather than from the top. As he forces out the air in speech, the front abdominal wall surrounding the short ribs and just below them, should move in, while the extreme upper part of the chest should be passive. Except in the impersonation of exhaustion and gasping,



the extreme upper part of the chest and shoulders should be kept firm and still. The speaker who heaves and sighs while speaking can never hope for great vocal power well controlled.

The speaker should carefully examine his breathing method. He can do this before a mirror, or he may test it by putting one hand on the *extreme* upper part of the chest and the other on the lower part at the place where the sternum and ribs join the flexible muscular walls of the abdomen. As he speaks his shoulders should not rise and fall and he should feel no movement beneath the upper hand at the very top of the chest; but beneath the lower hand the wall of the body should strike in as each word is uttered, and should push out each time the breath is caught between phrases. This movement may be very gentle or very abrupt. In tranquil speech it will be gentle, while in laughter and shouting it will be vigorous and quick. The gentle movement may be seen in the flanks of a sleeping dog, while the abrupt movement may be seen when the dog barks sharply. By conscious effort the speaker should seek to develop this deep breathing. The following simple exercises will assist him in this:

First, he should make the abdominal walls push outward slightly as he draws in the breath, and sink inward as he forces the air out. The upper part of the chest should remain still. Second, he should repeat such sounds as hŭk, hŭ, hě, hĭ, hă, hē several times, forcing the breath out by a quick inward action of the abdominal wall. Third, he should utter such a sound as hă abruptly as in laughter, and repeat this sound, slowly at first but with increasing rapidity, until a

deep hearty laugh is produced. Fourth, he should repeatedly inhale and exhale a small quantity of breath quickly as in panting. The speed and abruptness of these inhalations and exhalations can be varied to suit the individual. Fifth, he should read and speak vigorous selections from oratory and other literature, making a conscious effort to keep the extreme upper part of the chest firm and passive.

If the speaker masters deep breathing, he will greatly increase his control over the breath, and, hence, over the main energy used in the production of speech. The importance of perfect control of the breath in speaking cannot be overestimated. The muscles that control the breathing bear the same relation to the voice as the muscles of the arm and hand bear to the tones of a violin. The violinist needs power to bow the strings very slowly and gently at times, and at other times to bow them quickly and heavily. So the speaker needs power to strike some tones abruptly and with great vigor, and the power to touch other tones very softly. He needs power to stop or catch the breath quickly, or to allow it to be sighed away. This power comes only through deep breathing. Deep breathing, made vigorous and placed under perfect control by practice, added to properly formed and properly placed tones, will give the speaker power to make his speech distinct.

### Purity

**Economy of Breath.** With the proper formation and placing of the tones and complete breath control, will come increased vocal purity. The proper forma-

tion and placing of the sounds will eliminate many impure vocal noises in the throat and nose, and will give the voice a clearer, more musical ring; while these with perfect control of the breath will prevent the wheezy leakage of air through the vocal organs. In addition to this the speaker should increase the purity of the voice by trying to turn into correct speech-tones every bit of air forced from the lungs. Every ounce of air pressure should be utilized in the production of speech-sounds, words, or phrases. Except in certain physical and emotional conditions such as exhaustion and fear, the pauses should not be used for the idle escape of breath, but for holding or catching the breath as the case demands. Here again, deep breathing well controlled is essential to success.

**Relaxation of the Throat.** Again, the speaker should increase the purity of his voice by relaxing the muscles about the throat, and by trying to remove all feeling of constriction around the base of the tongue and the larynx. He should do the work of speaking, not with the muscles of the throat, but with the muscles about the front part of the mouth and the lower part of the lungs. He should not try to grasp the sounds with the throat, but with the lips and the tip of the tongue. The air passage from the opening at the lips to the center of the lungs should feel free and unobstructed except by the action of the lips and the forward parts of the tongue. The soft palate should not be allowed to hang down lazily so as to turn the stream of tone into the nose. Serious obstructions, like enlarged tonsils or adenoids, should be removed. The air stream should be given free flow from the

bottom of the lungs over the vocal organs out of the mouth. If the speaker will inhale very slowly with the mouth open, as in deep breathing, he will feel the relaxed condition of the throat necessary for the greatest purity of tone. He should practice speaking with the throat in this open, relaxed condition, free from all vocal cramp.

### Volume

A voice may be distinct and pure and yet lack the volume necessary to make it effective. It may be a small thin voice. Practice to make the breathing deep and strong, and to relax the air cavities in the upper part of the chest, throat, and front of the nose will do much to increase the volume. The fullness of the voice depends very largely upon the amount of inclosed air that vibrates during speech. In a thin voice a very small amount of air in the front part of the mouth seems to vibrate, while in a fuller voice the air in the back of the mouth, front of the nose, and upper part of the chest seems to vibrate. If the speaker will sound the *ē* as in *me*, faintly, and then sound the *ā* as in *father*, heartily and vigorously, he will notice this difference in fullness. With this experiment as a basis, he will soon learn to distinguish between his "thin voice" and his "full voice," and by conscious effort can develop the latter. Again, the speaker needs to avoid putting on a big voice—forcing the tone into the throat and chest. With his voice freed from impurities in tone, and from imperfections in the shaping and placing of tone and in breath control, and with his own best everyday voice as a center, he should try to add larger

and larger circles of volume until the remote cavities of his face and chest seem to vibrate. He should not move the voice from the front of the mouth to the nose, throat, or chest, but should make the resonators in the nose, throat, and chest reinforce the resonance in the front part of the mouth. Before he strives for volume, however, he should see that he has a fair measure of distinctness and purity.

### Directness

**Conversing with the Audience.** A fourth characteristic of a good voice which the speaker should understand and try to perfect, is directness. Without this quality, the qualities of distinctness, purity, and volume prove ineffective. The speaker should talk as to an audience, and not to himself. His tones should be objective rather than subjective. He should be wide awake to the presence of an audience, and should have a strong desire to communicate every idea to that audience. His own feelings should not be allowed to override that spirit of communication. He should avoid an absent-minded, dreamy, far-away tone. A public speech should not be a public soliloquy, a trance, or a somnambulation. Every word essential to the thought should be spoken freely, for the benefit of the audience, and not for the relief of the speaker. The speaker should not allow himself to be so overawed by the occasion that his tones become solemn or funereal. His voice should rise and fall in pitch with the same spontaneous inflections and variations as are heard in the best conversational speech,—conversation that is interesting and animated, conver-

sation with a friend whom he had not seen for some time and to whom he had much to tell. He would not think of intoning news to his friend, neither should he chant his speech before an audience. He should speak to them with the searching tones of keen conversation,—the best conversation magnified and dignified. Directness should not be allowed to reduce public conversation to unanimated colloquial talk.

**Getting Close to Individuals in the Audience.** Directness in tone may be developed, first, by talking to a person close at hand. If a speaker had a tendency to “preach” or “declaim,” he should avoid practice in a large, bare hall until he has learned to talk to a person close to him. A large hall demands greater energy and volume than a small one, and many speakers find difficulty in increasing their energy and volume without becoming indirect. The vastness of the audience-room makes the speaker talk for his audience as a mass rather than to them as individuals. When a speaker practices for directness in a large hall, he should begin his practice by conversing with an imaginary person standing beside him on the platform. He should then try to talk to an imaginary person on a front seat, then to a small group of individuals on the front seats, then to a larger group farther away, and so on until he is able to talk to an imaginary person in the back of the room or to the whole audience, with the same tones of close contact used in speaking to the individual beside him on the platform. His tones should seem to bring the farthest auditors close to him. Occasionally, he should have a critic present. If his tones become indirect, the critic can stop him, and ask

questions that will provoke discussion and restore directness. It may be necessary at first for the speaker and critic to sit down close together, while the speaker talks and the critic listens and asks questions. When directness has been established, the critic may become a part of the imaginary audience, the person on the front seat or in the back of the hall.

**Avoiding Set Speeches.** Indirectness is most common in set speeches. A set speech, either spoken from memory or read from a manuscript, prevents the speaker from getting close to an audience, and from adapting himself to their character and mood as he stands before them. Memory and manuscript stand between the speaker and the audience. If the speaker has to recall set words or watch a manuscript, he cannot give complete attention to his audience. When memory or a manuscript prevent him from adapting his speech to the audience as he stands before them, the necessity of being keenly conscious of his audience is greatly reduced. Now and then, a well prepared set speech may be delivered from memory with good directness. We are told that Wendell Phillips was so direct in his speech on "The School in a Republic" that those who heard him did not suspect that it was written and memorized. Many college orations have excellent directness. The power to memorize and be direct, however, is an exceptional art. Still more exceptional is the power to read from a manuscript with good vocal directness. For the sake of directness, manuscripts should be left at home. An audience wants to hear the speaker and not the manuscript. If a speaker wants to give cold in-



formation in exact form, a manuscript will do it, but if he wants to impress men with truth or persuade them to action, a manuscript must not be permitted to intrude between the speaker and his audience. While the young speaker should write for the sake of exactness, for the sake of directness he should throw away his manuscript. Direct, intimate tones are more essential to success than exact diction.

In cases where the speaker must read from a manuscript, directness may be improved by practice in reading aloud for some friend or a group of friends. The speaker should watch the printed page as little as possible, should try to read so that those who listen will feel that he is telling them his spontaneous thoughts, and is not repeating the words on the printed page.

#### IV. PHYSICAL AND NERVOUS CONDITION

Success in delivery depends not alone on a well-trained voice and pleasing manner, but upon the general physical and nervous condition of the speaker. Speaking in public makes heavy demands upon the vital and nervous energy. If a speaker's vitality is at low ebb and his nerves are unstrung, he cannot hope to do his best. Hence, it is highly important that he should do all he can to be in the best physical condition at the time he speaks.

The principal means of sustaining and reviving physical and nervous energy are wholesome food and sound sleep. An insufficient supply of either reduces the vitality. Young speakers full of vigor, ambition,



and strong will, often overestimate their vitality. They think it limitless, and waste it recklessly. They break up their sleep with late study or late play, eat whatever and whenever their fancy pleases, and neglect exercise and wholesome relaxation. Occasionally, after a speech, they discover too late that their reserve energies were exhausted. On the night before an important intercollegiate contest in oratory a contestant sat up until one o'clock in the morning writing an essay with which he hoped to win a prize. When he entered the contest he was tired out, and for this reason alone he went down in defeat before other contestants who were in prime physical condition. On the day of an intercollegiate debate one team worked hard on their speeches. At night they were all fagged out, and they lost the contest chiefly because of this fact. Anyone who watches intercollegiate contests in oratory and debate, soon realizes that physical and nervous energy are extremely important factors in success. Anyone who studies students of speech-making, will find many failures due to poor physical conditions caused in part by delayed preparation and excessive work on the speech just before it is to be given. Students often confess this source of their failure in such excuses as, "I knew that speech yesterday," "I worked six hours on that speech last night," "I have repeated that declamation twenty times to-day." With such preparation their minds become weary of the subject, and lose the vitality needed for effective speech. Anyone who practices speaking in public will discover the importance of being in the best physical condition. A large reserve of physical and nervous vitality is too important to be regarded lightly.

## CHAPTER VIII

### DELIVERING THE SPEECH

#### I. GENERAL CONDITIONS

While the student of speech-making can make little change in the classroom conditions under which he speaks, he should, as one interested in the larger problems of speech-making, know something of the general conditions that confront the public speaker and influence his success. Lighting, heating and ventilation, acoustic conditions, seating, and the general character of the program in which he has a part, have their influence on the speaker and the audience. While the public speaker is not responsible for these conditions, and in many instances cannot alter them, it is sometimes possible for him to make suggestions, before or at the time of the speech, which will increase his chances for success.

#### Lighting

The lighting should be so arranged that the speaker's face is not in shadow. Strong lights on the platform behind the speaker should be turned off. Sometimes by stepping back the speaker can cause lights over the platform to light his face. Again, the speaker should be able to see the audience distinctly. Hence, strong footlights with a dark house, such as is used in acting, should not be used in public speaking.

## **Ventilation and Heating**

A cold, poorly ventilated hall often makes the highest success in speaking impossible. The speaker can do nothing with the heat, but in some cases a request to the ushers before the speech starts will improve the ventilation. If the speaker is one of several on a long program, and the room is warm and stuffy, a short intermission, during which windows are opened and the audience allowed to stand and rest, will often make the task of effective speaking easier.

## **Seating**

One of the easiest and most important things that a speaker may do to improve general conditions is to get the audience close together and close to the platform. If he finds his audience scattered and in the back of the hall, a simple request will bring them together. Such a request will also bring the speaker and the audience together, and will make them feel acquainted and at home.

## **Obstructed View**

Big hats in flat halls make it impossible for the audience to see the speaker. A kindly request from the chairman or the speaker will improve this condition. An experienced lecturer once cleared the audience of hats by saying, "I want to thank those kind ladies who have removed their hats, and those other kind ladies who are about to do so."

## **Attention**

In the classroom, attentive listening on the part of students and teacher will help the speaker to success.

A spirit of courtesy and helpfulness will make speaking easier and more enjoyable. Both teacher and students should encourage this spirit.

## II. FACING THE AUDIENCE

### Manliness

A speech begins the moment the speaker gets before the audience. Hence, it is important that he should appear at his best. His conduct should be manly and self-contained. His movements should indicate respect for himself, his audience, and his mission. He should not cringe in his chair like a criminal, nor sit stiffly erect like a wooden idol of self-importance. He should not boldly inspect the audience, or complacently arrange his notes while other parts of the program are in progress, but should listen with as much respect and interest as possible. Such interest will make him forget himself, and will help to make the audience attentive. Gentlemanliness should characterize his conduct before he speaks; and when he speaks he should be like Wendell Phillips, — “a gentleman talking.”

### Courtesy in Contests

When contestants in oratorical and debating contests sit on the platform, they should give respectful attention to the one who is speaking. In debates there should be very little consultation between the members of one team while an opponent is speaking, and this should be done mainly in low whispers and by passing notes. Books and papers should be handled quietly. Idle inattention, such as fumbling a watch chain, play-

ing with books and papers on the table, or smoking a fountain pen, is an act of discourtesy which displeases an audience.

### **Recognizing the Chairman and the Audience**

When the speaker is introduced, he should recognize the chairman just as he would recognize an acquaintance on the street. At the same time he may say, "Mr. Chairman"; and if distinguished guests are seated on the platform, he may acknowledge their presence. Then he should turn towards his audience and walk directly, without extreme haste or studied deliberation, to the place where he expects to stand. As his eyes meet those of the audience, he may bow slightly, but unless there is strong applause, he should not bend the body in a deep bow. After a speaker has met the eyes of his audience and recognized them with a slight bow he usually says, "Ladies and Gentlemen," "My friends," or some such form of address. This sometimes takes the place of the bow, and is one way of recognizing the audience and of gaining attention. Sometimes this address is omitted. The preacher who faces the same audience Sunday after Sunday, and the student in a class or an oratorical contest commonly omit this form of acknowledging an audience. However, the use of some form of address in beginning an oration in a contest tends to make the speech less formal, more direct, and closer to the audience. The omission of the title, "Honorable Judges" in a debating contest usually makes the speech less formal and more sincere. The exigencies of the occasion must guide the speaker, but under most conditions he should

recognize his audience as he would recognize a friend, —in a friendly spirit. A snubbed audience is hard to win.

### Pausing Before Speaking

After the speaker has recognized his audience, he should on most occasions stand still and pause a moment before speaking. He should feel that he is ready to begin and that the audience is ready to have him begin. He should wait for any applause to stop and should give other disturbance a chance to subside. However, he should not wait after most of the audience is ready to listen to him. A speaker at a teachers' institute once stood on the platform for several minutes after being introduced, while late comers were being seated. He seemed to say, "I refuse to speak until every teacher is still and very attentive. My speech is too important to be interrupted." He seemed to wish to teach those teachers that tardiness and whispering were offences just as unpardonable in an institute as in a classroom. While audiences often need to be taught punctuality and decent attention, the speaker in this case, as a professor of Education and Psychology, should have known that audiences, like boys in school, are not easily won after they have been scolded and embarrassed. The majority of speakers, however, do not pause long enough after recognizing the audience before they begin the speech. Deliberation is a hard thing to learn, because it springs from self-mastery. The student of speaking should practice coming on a platform before an imaginary audience and standing still a moment before

he opens his mouth to speak. This moment of pause will give him a chance to marshal his powers and master the situation. Its importance cannot be too strongly emphasized, and the speaker should practice diligently until he has mastered it.

### Keeping Calm

In classroom speeches and in speaking contests the speaker should avoid undue haste in getting to the place where he is to stand. Hurry indicates excitement and poor control. The speaker should wait until he is introduced before he rises to begin his speech. In debates he should not rush at his audience and begin to speak instantly and rapidly. No matter how intemperate the statements of his opponents have been, the debater should keep cool.

### Keeping the Eyes Steady

As the speaker begins to speak he should look steadily towards a small portion of the central part of his audience. He should not allow his glance to sweep from one side of the hall to the other, or flit from floor to ceiling and out of the window. He should not stare dreamily into space, look inwards for words poorly memorized, or close the eyes while he is uttering a single unit of thought. He should not see his audience as a blurred mass, but should see individuals distinctly. If he will force himself to look at individuals in his audience, he will forget that he is making a speech and that people are looking at him; he will cease to talk to himself or to a mass of people, and will talk as one earnest man talks to another. He

should look for individuals who need the most attention, and should talk to such people. Nothing is more powerful than the speaker's eyes to make the inattentive attentive, the indifferent earnest, and the frivolous serious. The speaker who can look squarely and frankly into the eyes of a prejudiced, doubting, or trifling auditor can usually disarm the prejudice, dispel the doubt, and win serious attention.

**Shifting the Eyes.** As a general principle the speaker should not shift his vision abruptly from one extreme of the audience to another, but should look from individual to individual and from group to group. Thus during the utterance of a single thought unit he should look at a single individual. To illustrate, in speaking the following the speaker should look steadily at one person until the first comma is reached. "If anything be found in the national Constitution, either by original provision or subsequent interpretation, which ought not to be in it, the people know how to get rid of it." During the momentary break in thought indicated by the first comma, the eyes may be directed towards another person close to the first one, but not to another part of the hall. The thought units in this sentence are so closely related that they should be spoken with the eyes fixed on a small group of individuals. In general, the eyes should be shifted from one person to another and from group to group only during the pauses between thought units.

**Looking Away From the Audience.** There are times, however, during a speech as in conversation when the speaker looks away from individuals. When he is thinking hard, trying to recall some idea, he often



looks down and half closes his eyes, but the moment the idea is found, the eyes return to the audience. So in trying to create a vivid picture he often looks over the audience, but glances back to them as soon as the first details of the picture are clear in his mind. In describing a vivid scene, he should not turn away from his audience and look constantly at the imagined scene, for the audience will watch the speaker and fail to see the picture. By looking at the audience most of the time and glancing away only enough for the imagination to create the picture, the speaker makes the audience share it with him. The actor should not see individuals in his audience; the impersonator must, for long periods of time, lose sight of them; but the public speaker should keep close watch of his audience.

### **Keeping the Body Turned Towards the Center of the Audience**

At the beginning of a speech, the speaker should face squarely towards the center of the audience. As the speech proceeds he may turn the body slightly towards the side, but should first use the eyes and the head for this purpose. It is not wise for him to turn to the extreme sides, especially in a wide hall, for in so doing he must turn his back on part of the audience and make it difficult for them to hear. The body should seldom be turned away from the center of the audience through an angle of more than 45 degrees. The habit of walking back and forth on the platform or around a speaker's desk should be avoided. While movements of any kind help the speaker to think when he finds it difficult to do so, as a rule he should con-

fine himself to a small space on the platform, and should face the middle portions of the audience most of the time.

### Using a Speaker's Desk

The speaker should be independent of a speaker's desk. Where it is possible, he should have it removed from the center of the platform. But if he finds the best place on the platform occupied by a speaker's desk, he should not try to occupy the same place. He should not use such a desk as a third leg on which to lean as he rests one of his own. He should not mistake it for a chair or a bed. If it is movable, he should not slide it about the platform too much. He should not get behind it and hang on like a drowning sailor to a plank. In gesture, he should pound it with precaution. In confidential talk, he may rest an elbow on it in a familiar way. But as a rule, he should keep away from it. Familiarity with the reading desk breeds contempt in the audience.

### The Use of Notes

<sup>1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.</sup>  
The student of speaking should resolve not to use notes on the platform, except in debate where the exact statement of another must be quoted. / The most persuasive debaters use the fewest notes, and read the least from printed testimony. They have the power to listen closely, and to remember the main arguments of their opponents. When they speak, they do not need to consult their notes every time they begin a new refutation, or to read long extracts to fill up the time. They are free to look at the audience all the time. They seem to be thinking instead of trying to

make as many answers as possible. The student of debating as well as the public speaker should learn to face an audience without using notes. At first he may forget some things he intended to say, but with practice he can trust himself to remember everything worth saying.

The great objection to the use of notes is that *they master the speaker.* He is always conscious of their presence, and has them under his nose most of the time. He looks at them whether he has to or not. 3 Worst of all, he trains himself to stop continuous thinking while on the platform, by letting the notes do it for him. If a speaker wants to learn to think as he faces an audience, he must practice without notes. In classes in Public Speaking, notes and prompting should seldom be permitted. From the first the student should learn to stand alone, without notes to look at, or a desk to lean on, or a friend to prompt him. He should look at his audience, trust himself, and think.

### Use of Drinking Water

Inexperienced speakers are often troubled with dryness of the mouth just before and during a speech. This is caused by the nervous excitement of facing a public audience. Although it is seldom noticed by the audience, it is very annoying to the speaker. He commonly seeks relief by drinking water while on the platform or just before beginning to speak. While this furnishes temporary relief, it tends to wash the mouth dry. It is better for the speaker to drink freely an hour before the speech. If he finds his mouth getting dry as the time to speak approaches, a pinch of salt,

or sugar, or a taste of lemon will usually start the flow of saliva. Chewing gum exhausts the saliva, and throat troches cannot be trusted. It is best not to drink water during the speech or immediately after.

### III. KEEPING THE MIND ON THE SPEECH

The fundamental problem before a speaker as he faces an audience is to so concentrate his attention on his message that his audience will think and feel with him. If the speaker is conscious of himself or of disturbing influences in the audience, he cannot give undivided attention to his message; and if the audience is strongly conscious of the speaker or of noise in the hall, they cannot concentrate their attention on the thought of the speech. (The highest results can come only when both speaker and audience are lost in the subject.) Hence, the speaker should strive to focus his mind and the mind of the audience on the subject. He should think more of the subject-matter than of himself; for the more he thinks about his manner while on the platform, the more he hopes he will make a good impression, or fears that he will forget, the less he can think about his subject. In memorized speeches this lack of attention to the thought is a common source of danger. The speaking is apt at times to become a mechanical habit in which the speaker is unconscious of what he is saying. Just as one sometimes reads a paragraph without knowing what he has read, so the speaker in delivering a memorized speech is apt to let his tongue say one thing while his mind is thinking another. (A speaker in an oratorical contest, who

had always been very nervous, once said to himself as he was delivering an oration, "At last I am not afraid of this audience. They are listening to me. I am doing well. I shall win the contest and receive the praise of my friends.") And thus his thoughts ran on until he tried to think of his speech. But he did not know what his tongue had been saying. He forgot; and he did not win the contest, because his mind was not on his speech. A head and a heart full of a message, and an earnest desire to tell it to others are supreme requisites of successful delivery.



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